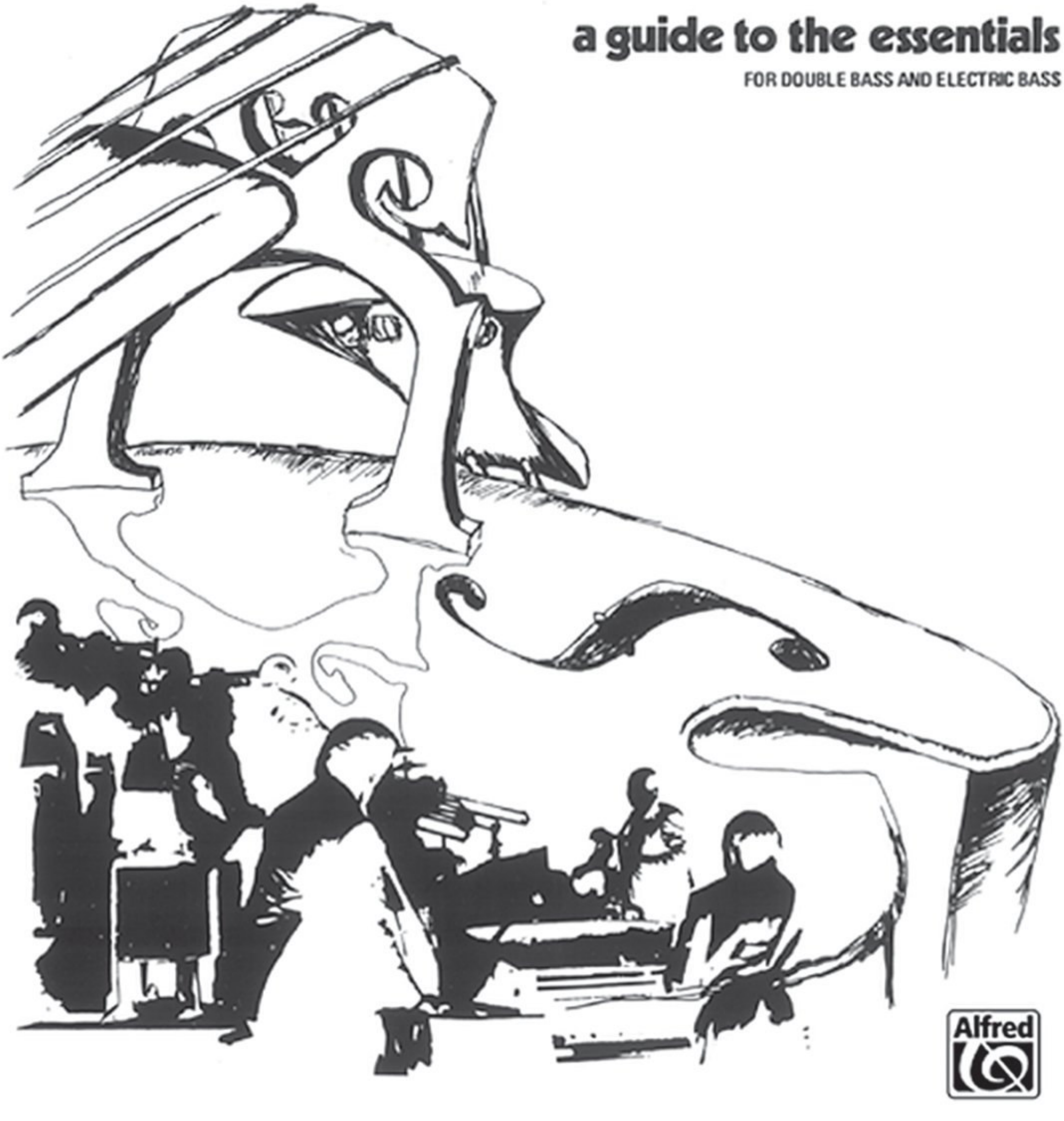
big band bass

JOHN CLAYTON, JR.

a guide to the essentials

FOR DOUBLE BASS AND ELECTRIC BASS



Alfred

TABLE OF CONTENTS

Page

CHAPTER I. CHORDS 4

QUIZ 10

CHAPTER II. CHART READING: A STARTING GUIDE 11

CHAPTER III. STYLES ENCOUNTERED 14

SWING 14

Learning to Play in the Swing Style 16

Blues 17

The Two Beat 21

THE JAZZ WALTZ 24

ROCK 25

LATIN 27

Bossa Nova 27

Samba 29

Reggae 29

CHAPTER IV. SOLOS 30

BASS LINES 32

CHAPTER V. GETTING A "NATURAL" SOUND 33

CHAPTER VI. MORE ON CHORDS 34

9th, 11th and 13th Chords 34

Divising Formulas for Determining Chord Members 38

Non-Chordal Tones 39

Scales and Chords 40

Diminished Scales 42

CHAPTER VII. MISCELLANEOUS 43

Sampling of a Chart 43

Clefs 44

Give the Chart a Chance 45

A Word on Major/Minor 46

In Addition 46

CHAPTER VIII. DISCOGRAPHY 48

RAY BROWN 51

CHAPTER IX. REFERENCE 52

CHAPTER X. BASS CHARTS (From the album "Hate To See You Go") 53

ABOUT THE AUTHOR. . . .

JOHN CLAYTON, born August 20, 1952, has made great musical strides in the past years. A list of the professionals with whom he has worked would be too extensive to list here. He has studied with Ray Siegel, Ray Brown, Carol Kaye, Abe Luboff, Murray Grodner and Eugene Levinson. In 1975, he received his Bachelor of Music in Double Bass from Indiana University. At age 19, he was the bassist for Henry Mancini on the television series, "The Mancini Generation." He worked for two years with the Monty Alexander Trio. John has played in many professional big bands and now tours with the Count Basie Orchestra.

PROSPECTUS

The things that one learns and retains come, mainly, from experience. The purpose of this book is to present some of the more common situations with which a bassist will have to cope when reading Big Band music (of course, much will apply to other musical styles and situations encountered). The purpose is to also persuade the bassist to do his own research, especially in regards to stylistic influences and aural development (too many bassists know only how to read and have underdeveloped ears). I will talk about certain approaches to solving problems most often encountered. These will be SOME of the solutions at your disposal. I strongly advise you to learn from as many sources as are available to you.

DEDICATION

This book is dedicated, first and foremost, to my first musical inspiration. This person was feeding music into my soul while I was nestling in the womb. . . . . . . Thanks, Mom.

Secondly, this book is dedicated to those who have given me inspiration in my post-womb days. To name a few: Jeffery, Janine, Joseph, Jerome, Jennifer, Joy, John Sr., Ray & Cil and Tineke. And to those not mentioned (you know who you are).

Many thanks to all of those who contributed the bits and pieces that make up this book. Your aid was immeasurable.

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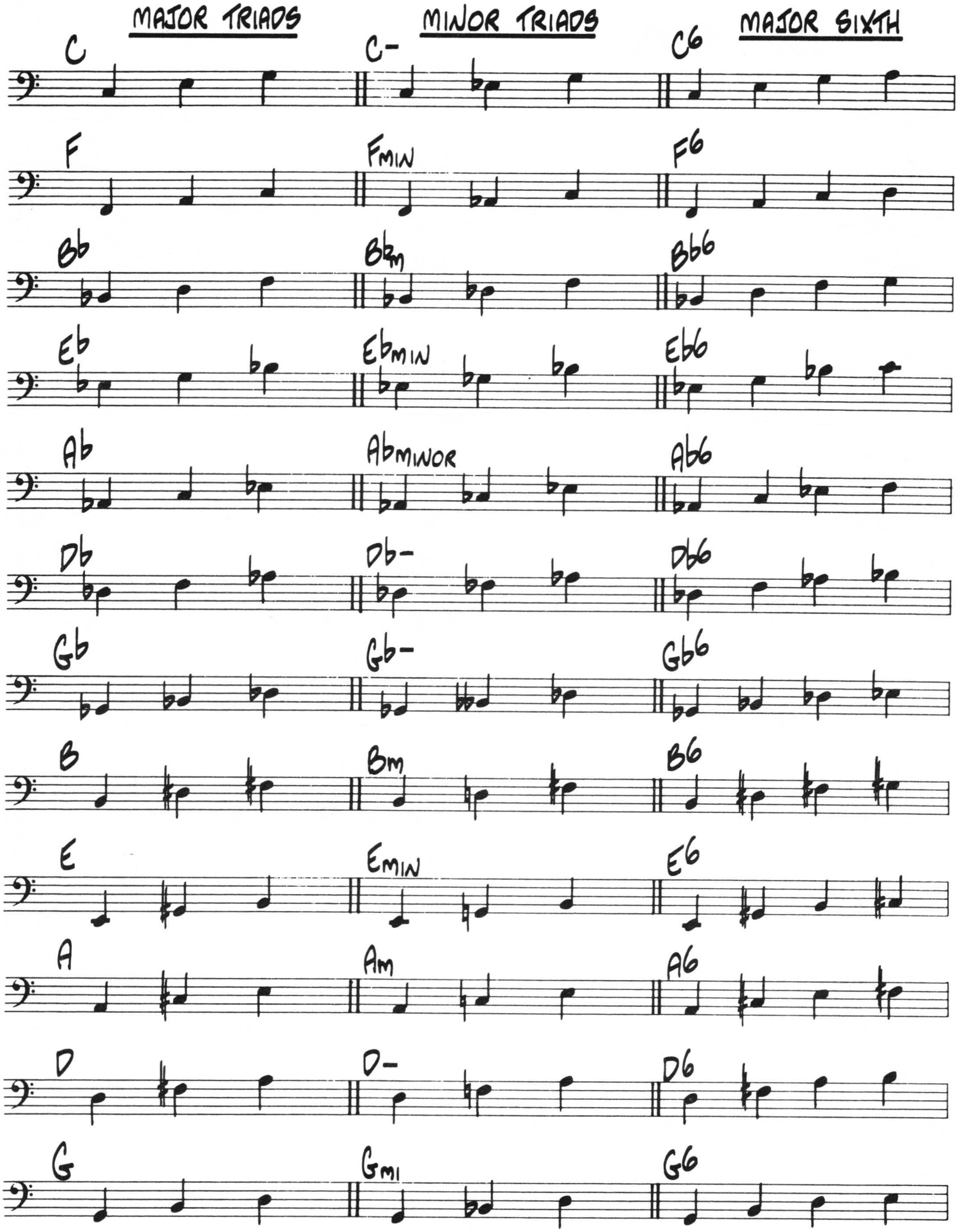
CHAPTER I

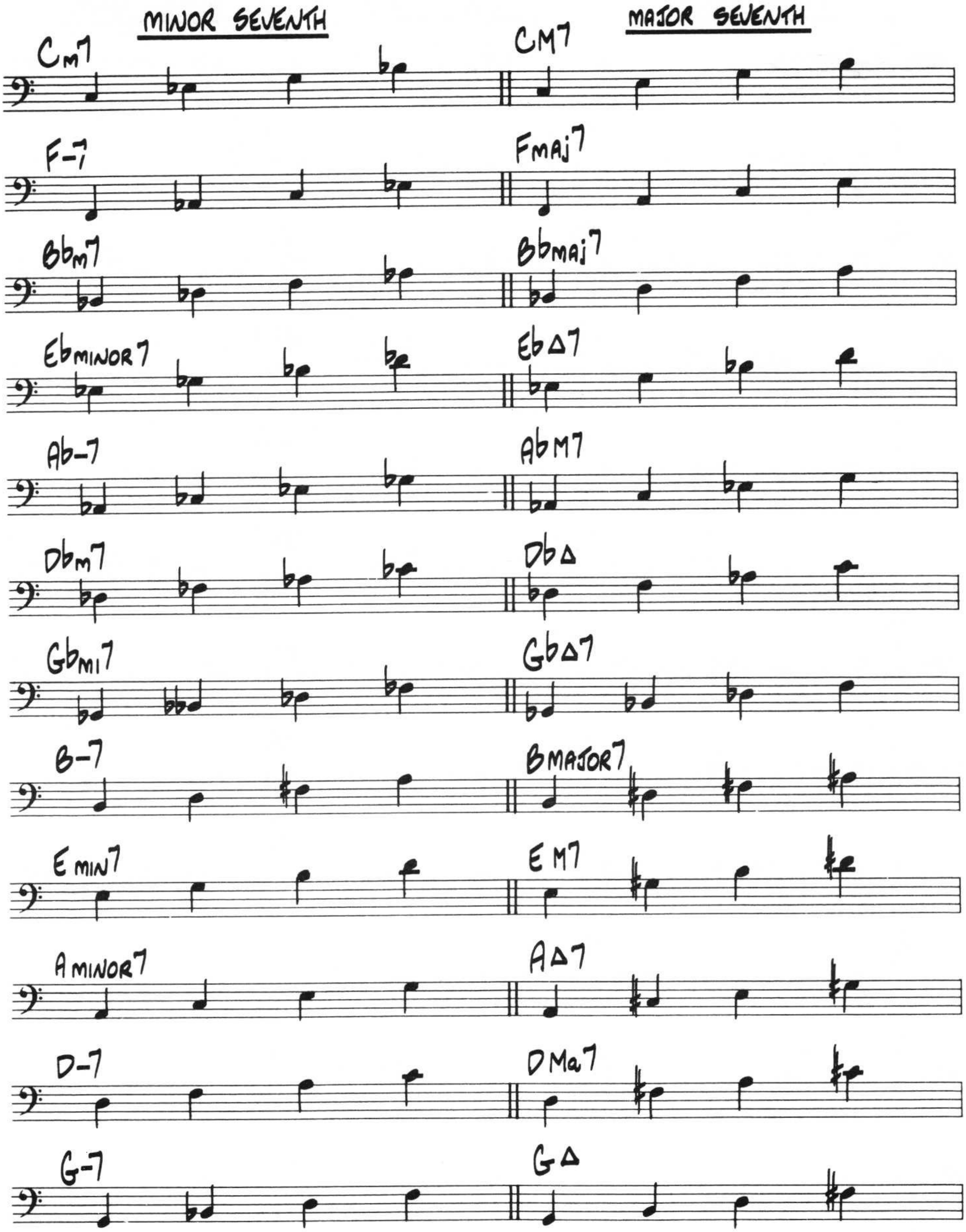
CHORDS

This is probably the most important section of the book. Many (and I mean MANY) bassists don't have the understanding of the basic chords that they must know. Learn this section. Listen to what each chord sounds like while playing it. The purpose of learning this is to condition your reflexes to play the notes of a chord when you see and/or hear the chord. For the sake of creativity in bass line construction, later you won't need to play ONLY the notes (chordal tones) of a given chord. However, by that time, when you see a C7, you'll "hear" what it should sound like.

I have vertically categorized the chord types. Please make special notice of the different ways that these chords will appear (example: C°7 is also written as C dim.7). Also, I have left it up to you to complete the section on diminished chords.

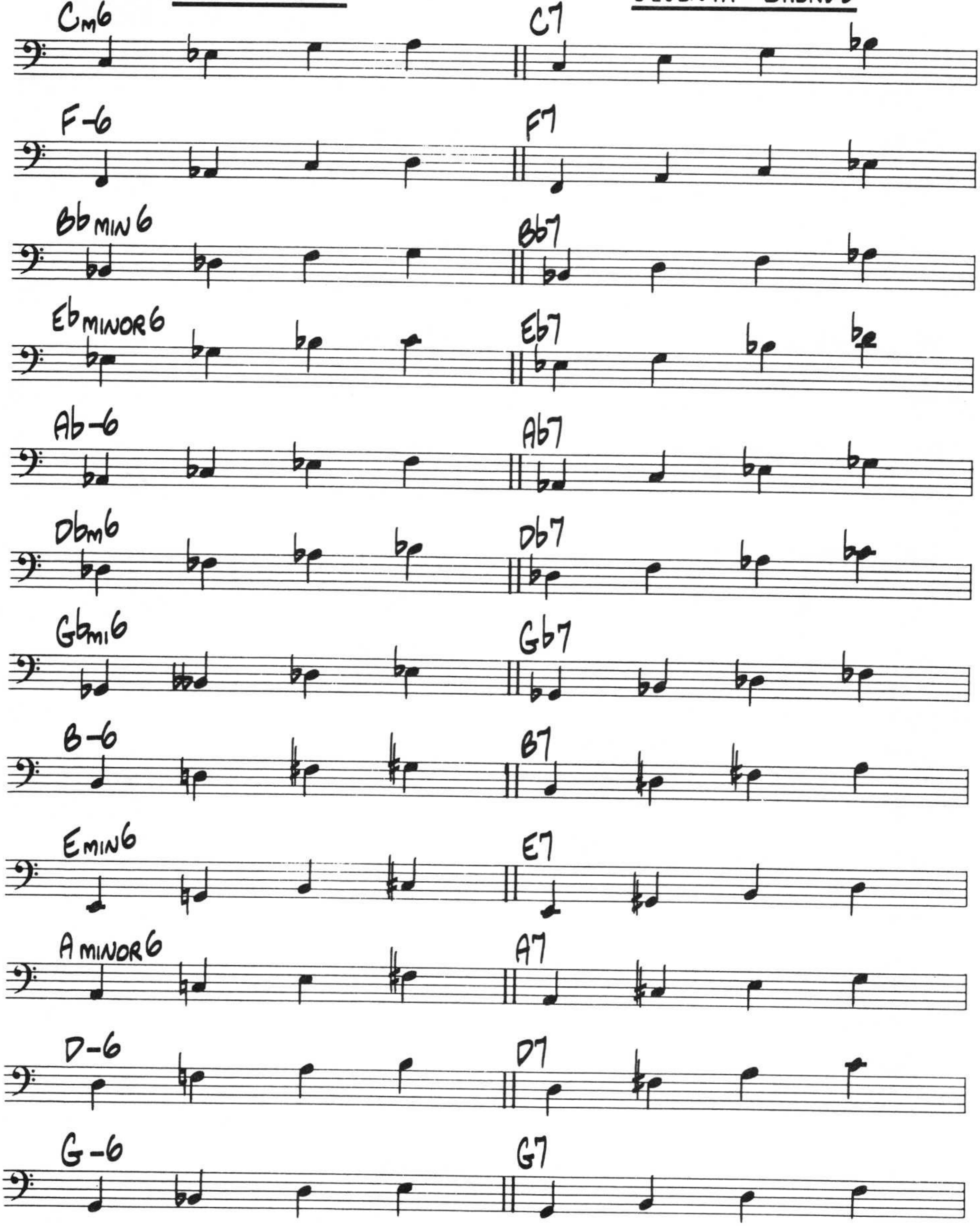
NOTE: It is also helpful if one tries playing the chords on a keyboard instrument. This helps us hear the chordal tones being played simultaneously instead of only hearing one note at a time on the bass.


MAJOR TRIADS
MINOR TRIADS
MAJOR SIXTH
C
C-
C6
F
FMIN
F6
Bb
Bbm
Bb6
Eb
EbMIN
Eb6
Ab
AbMINOR
Ab6
Db
Db-
Db6
Gb
Gb-
Gb6
B
Bm
B6
E
EMIN
E6
A
Am
A6
D
D-
D6
G
GMI
G6


MINOR SEVENTH
MAJOR SEVENTH
Cm7
CM7
F-7
Fmaj7
Bbm7
Bbmaj7
Ebminor7
EbΔ7
Ab-7
AbM7
Dbm7
DbΔ
Gbmi7
GbΔ7
B-7
BMAJOR7
E min7
E M7
A minor7
AΔ7
D-7
DMa7
G-7
GΔ

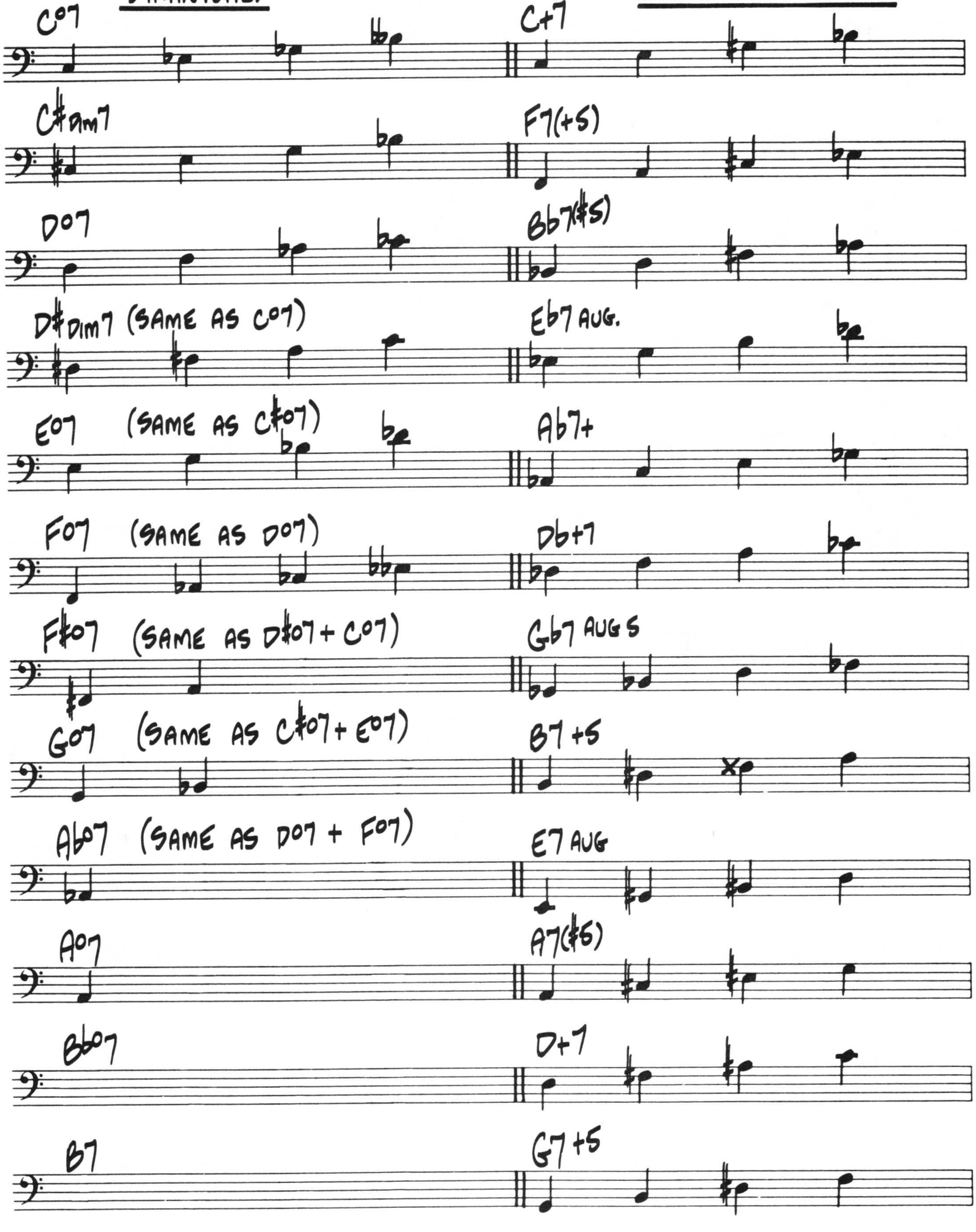
MINOR SIXTH

SEVENTH CHORDS



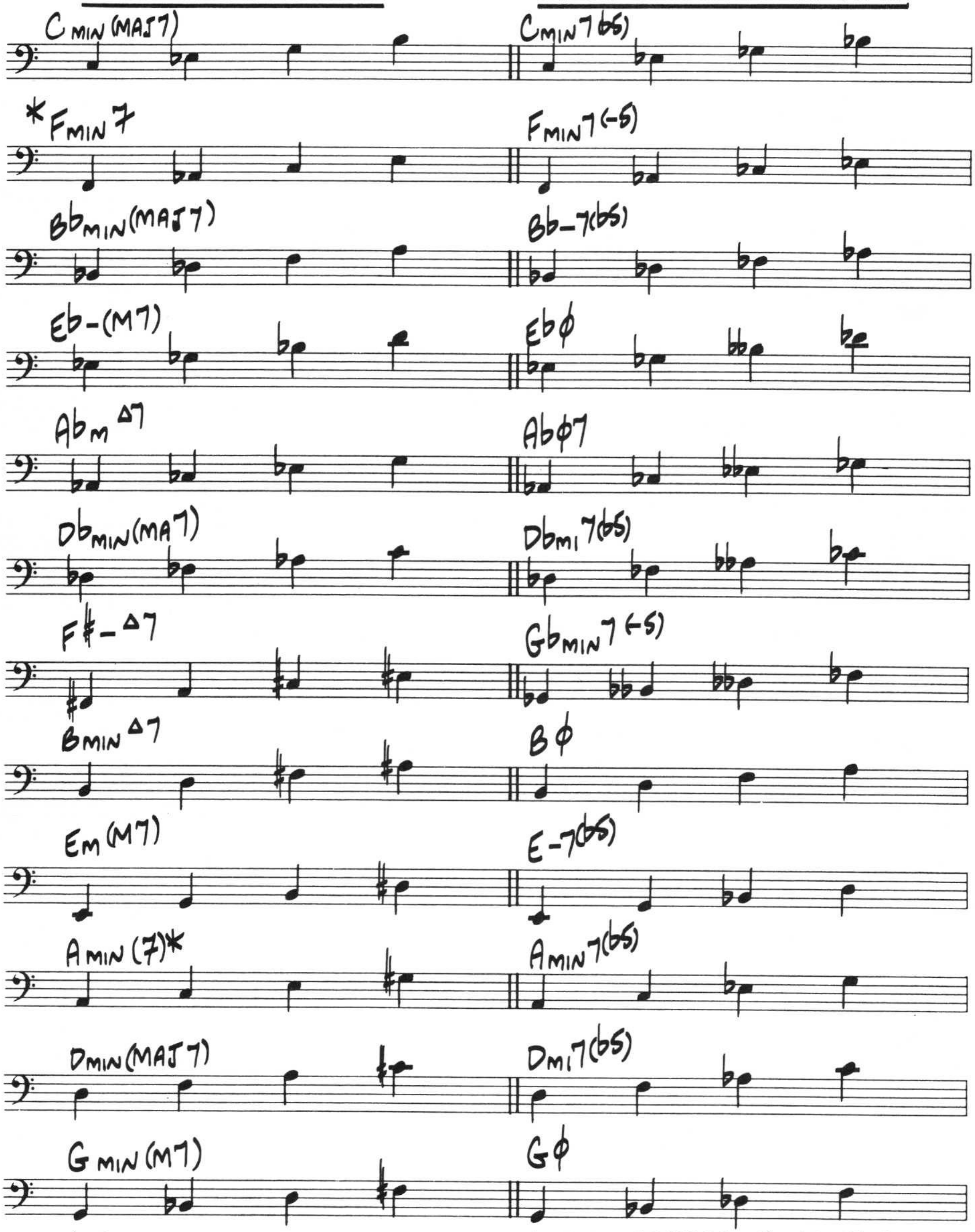
DIMINISHED

AUGMENTED SEVENTH



MINOR MAJOR SEVENTH

*MINOR SEVENTH FLATTED FIFTH



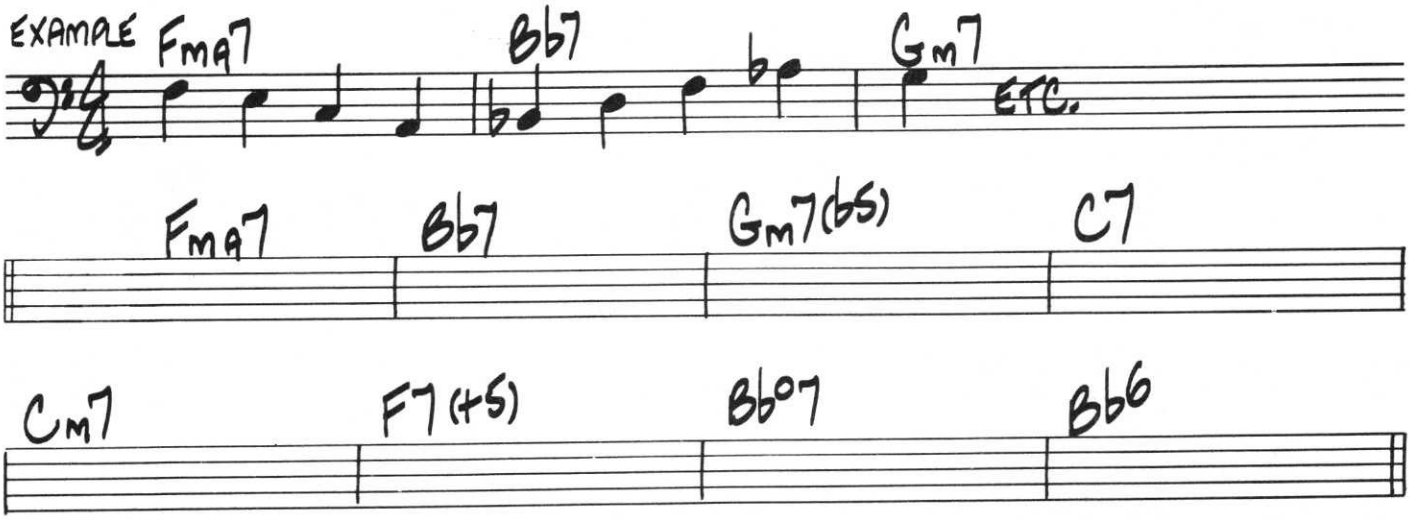
* ALWAYS CHECK TO MAKESURE THE "EUROPEAN" STYLE OF WRITING A 7 IS NOT MEANT HERE.

* ALSO REFERRED TO AS HALF-DIMINISHED

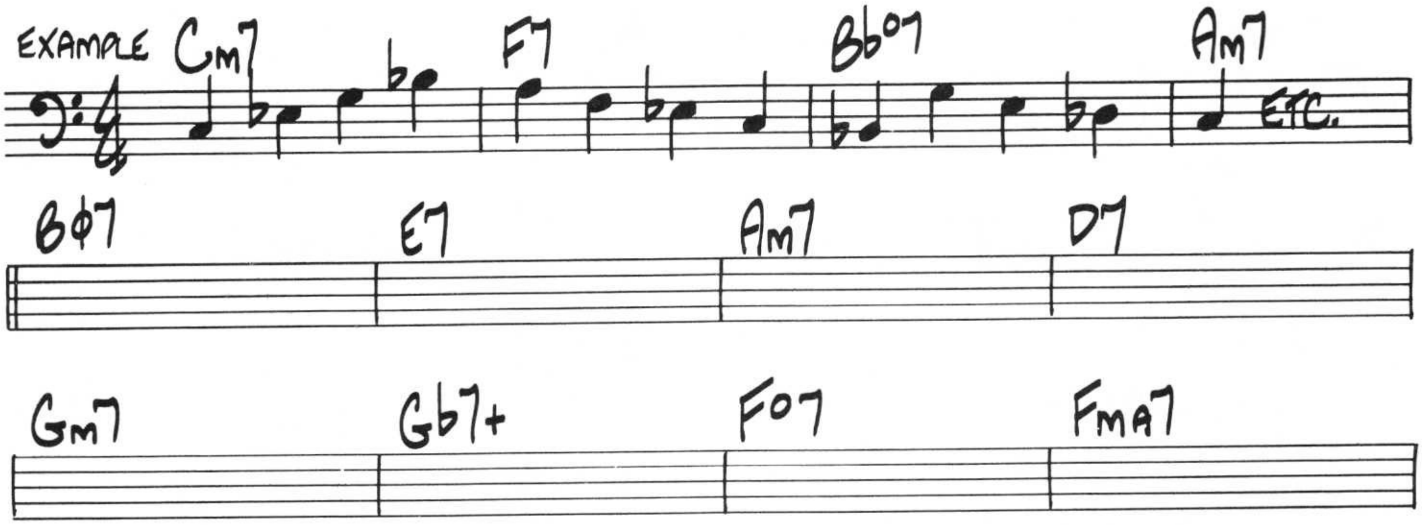
CHORDS

QUIZ

1. Fill in the notes belonging to each chord. The root should always be on the down beat.

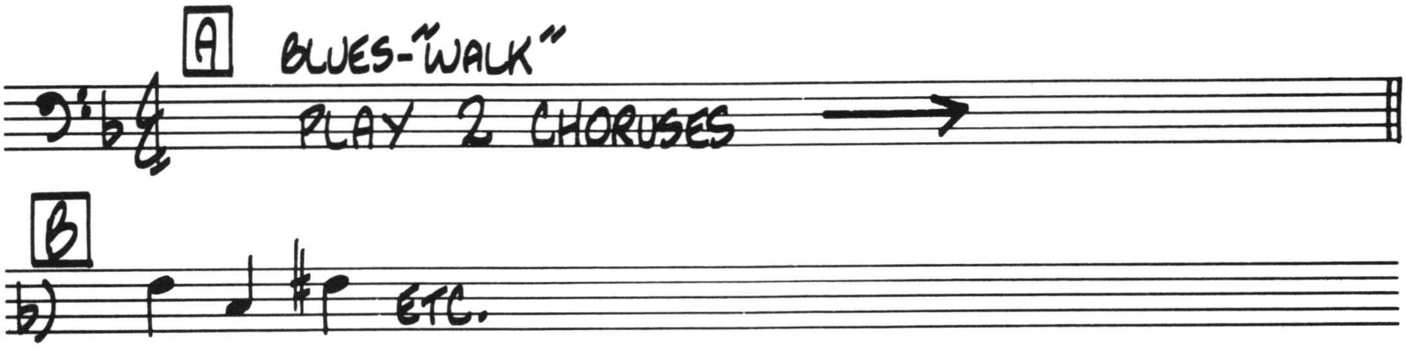


2. Construct a bass line using only chordal tones. Use roots on the down beat only when it helps in constructing smooth bass lines.



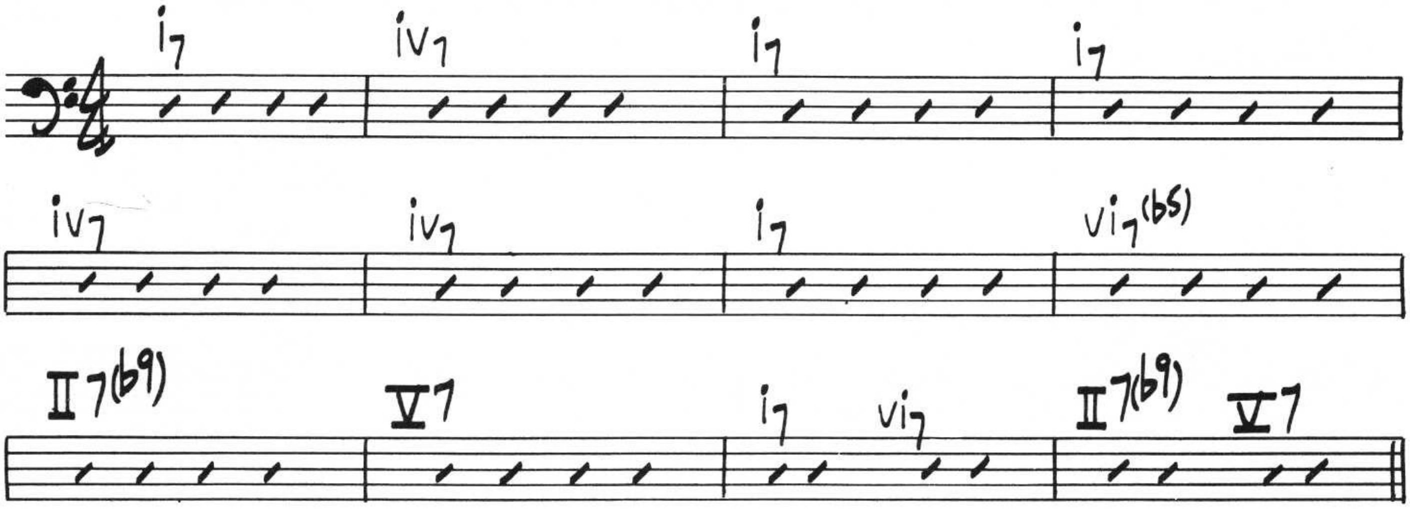
MEMORIZE THE BLUES PROGRESSION. IT IS A MUST FOR THE BASSIST.

Using the knowledge that we now have about blues progressions, we are able to put together the pieces of our puzzle.



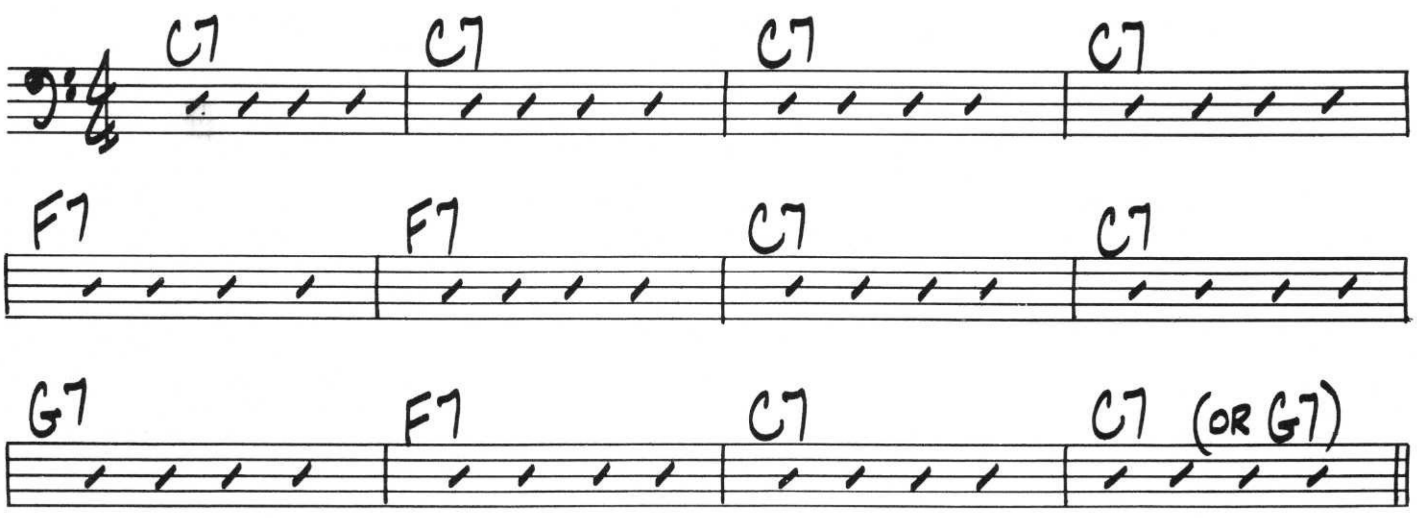
1. Our key signature is 1 flat. We are in the key of F major (if we were in the key of D minor, "D minor" would be written above the staff).
2. Our time signature indicates that the piece is in 4/4.
3. "Walk" tells us that the style is Swing.
4. "Blues" tells us what the chord changes will be for 1 chorus.
5. "2 choruses" indicates that we should play the blues progression twice (i.e., there are 24 measures between Letter A and Letter B).

or:

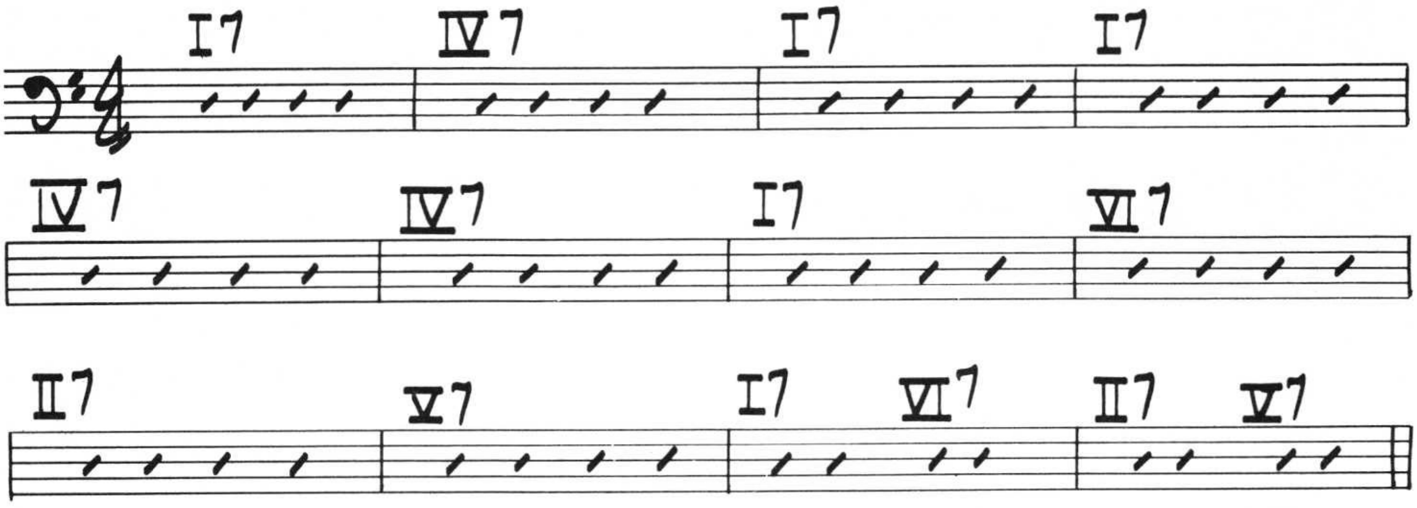


Many, many variations exist. These, in fact, are variations on earlier blues progressions. There may be times when the blues progressions you play may be extended (16 measures instead of 12 measures, for example); or, it may contain only 3 chords------the I_7, IV_7 and V_7, as illustrated in the following example.

1 chorus of 12 bar blues in the key of C major:

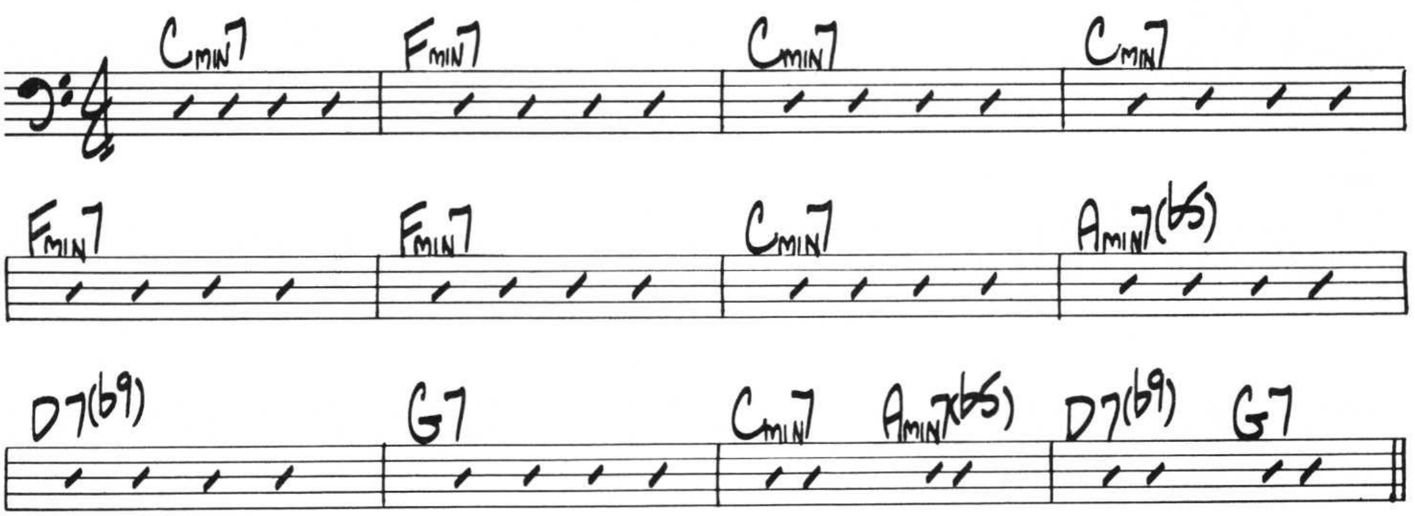


Perhaps illustrating the above this way helps you in memorizing it:



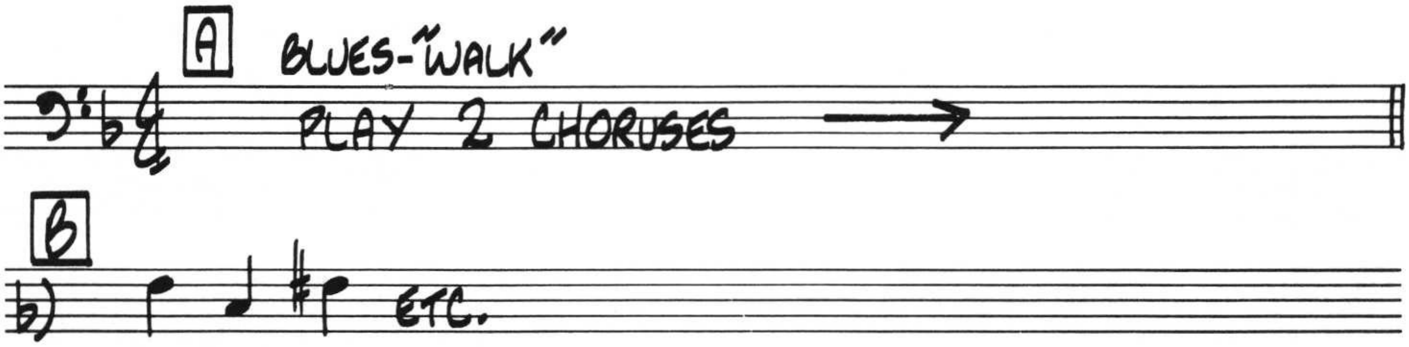
You may also be required to play a Minor blues:

1 chorus of 12 bar blues in the key of C minor:



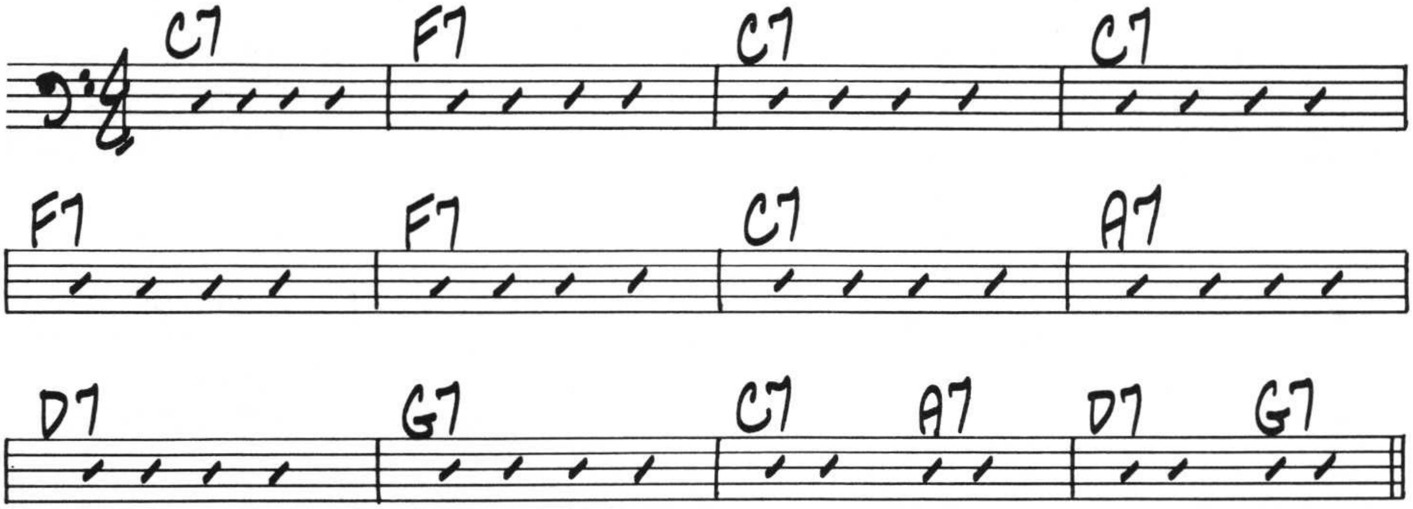
BLUES

There will be occasions when you get a chart that reads something like:



Before you can walk the blues, you must learn the most often used chord progressions. They are being found more and more in bass books these days (not to mention other instruments. . . . . .guitar, piano, et.al.).

1 chorus of 12 bar blues in the key of C major:



It is generally good practice to "lay down" the time (play quarter notes) before adding "drops," triplets, etc., so that the band has an understanding of exactly where the time feel is. You are preparing a foundation upon which the rest of the band plays. After you sense that the band is sure of where the time feel is, it is generally O.K. to throw in other rhythmic figures (with some bands, the bassist may have to play quarter notes for the duration of the song. With other bands, it may take only one measure). Also, unless a special effect is desired, play quarter notes more on the legato (long) side than on the staccato (short) side.

LEARNING TO PLAY IN THE SWING STYLE

There are different methods of learning how to play this style. Here is one that is taught:

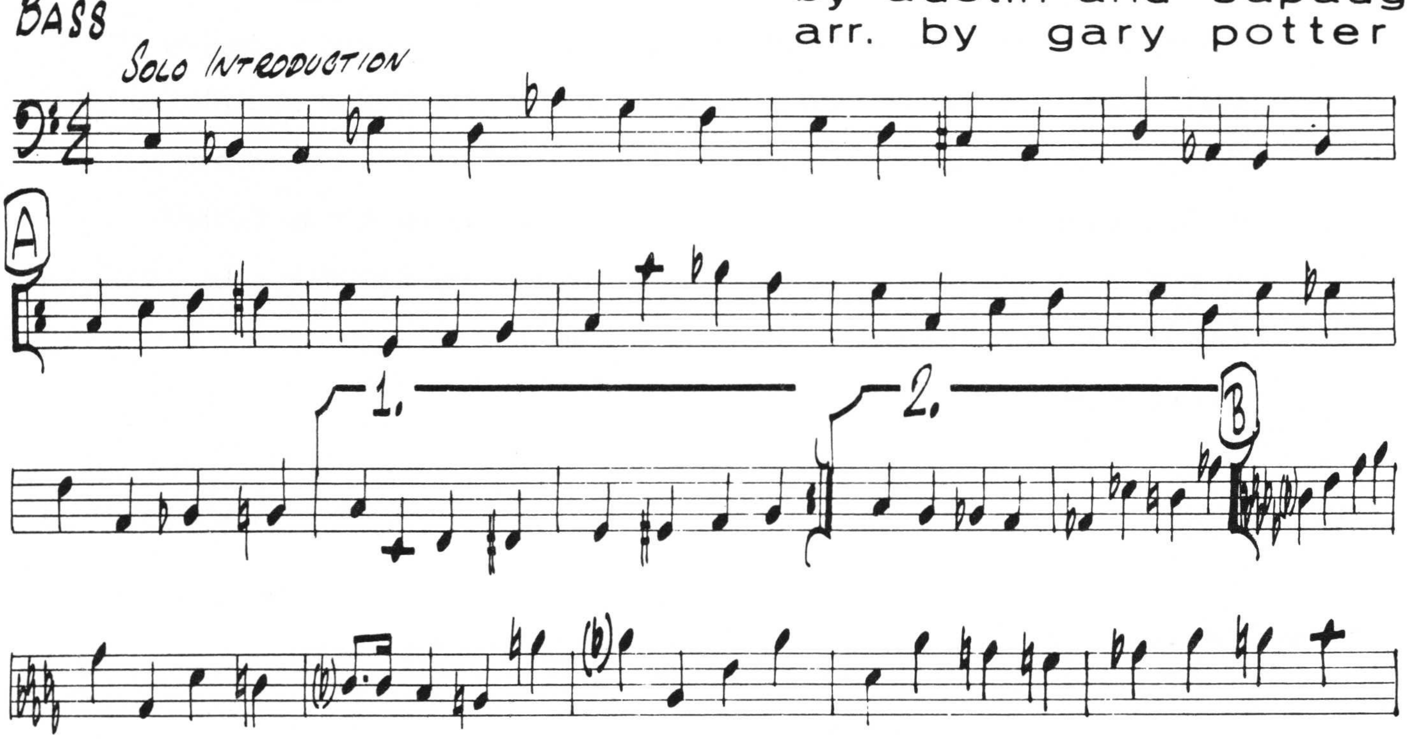
> Find a recording of a blues (or a song that you know the chords to) that is in the swing feel. The tempo should range from medium to slow. Ascertain the key. Listen carefully to what the bassist is doing. If you wish, write out the chords being used. After MANY listenings (at least 10), play along with the recording. You may be required to re-tune your instrument to the recording. The volume of the recording should be such that you can hear what you are doing AND what the rhythm section on the recording is doing. If they don't physically get in the way of your playing, headphones can be helpful. When playing, listen for the choice of notes that the original bassist is using; if you like them, play them along with him whenever possible. If you have some ideas that you think go well with what is being done, try them. All of this should be done WITH THE RECORDING. If done properly, you'll notice immediately if you are a fraction of a beat ahead or behind what was done on the recording. Double bassists and fretless electric bassists should make left hand adjustments when needed to retain good intonation (play your instrument with your ear as well as with your technique). Concentrate on locking in to what has been done. When you are in a similar environment, you will be able to play this style with little or no problem. Perhaps you'll notice mistakes made by the bassist on the recording. Ear-mark them and avoid making the same mistakes.

This method is suggested for learning the feel for any style of music.

In the chapter on SOLOS (Chapter IV), I have explained and outlined the above technique for learning solos and transcribing bass lines.

TRY A LITTLE KINDNESS

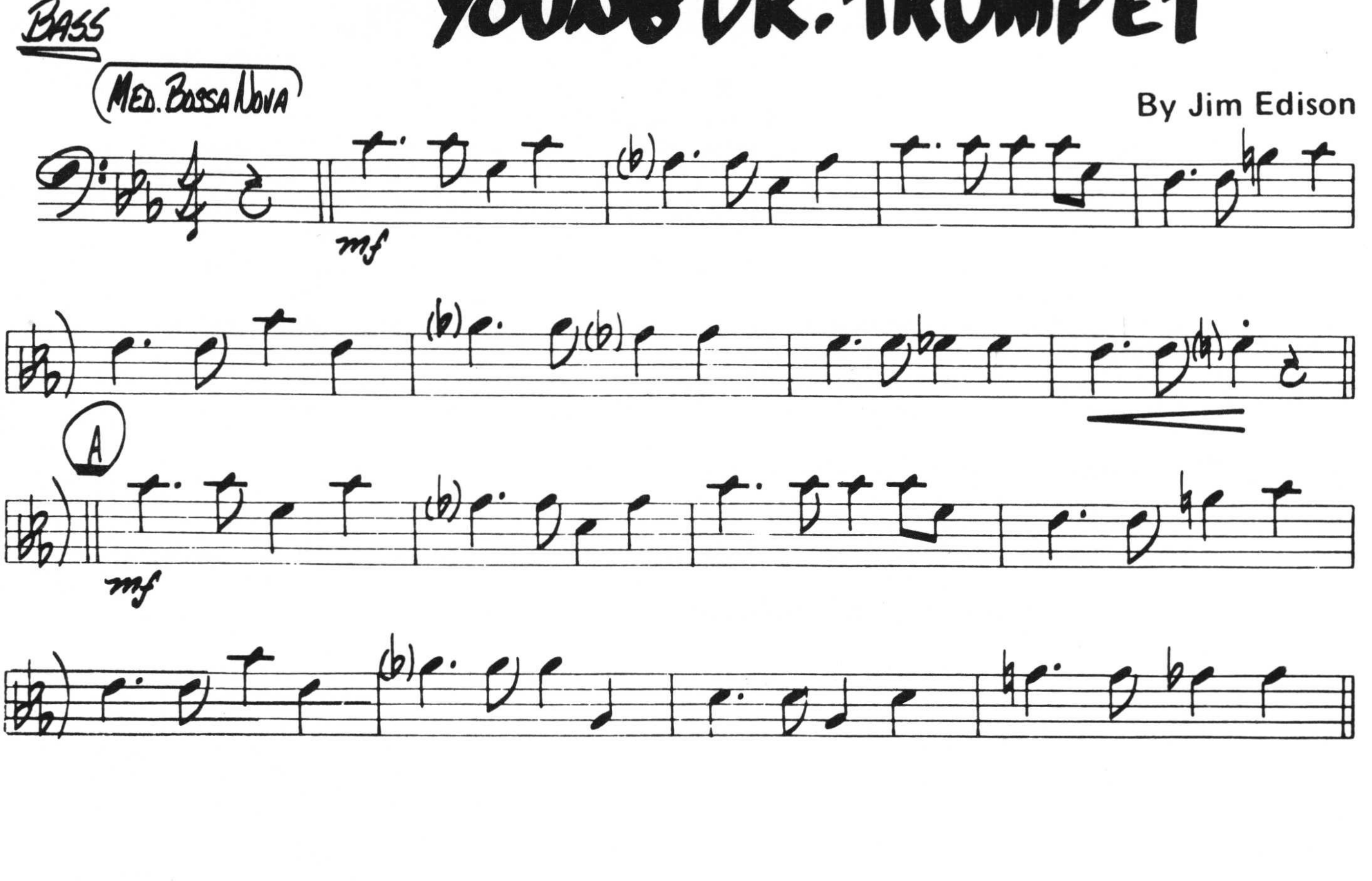
by austin and sapaugh
arr. by gary potter



as opposed to something not in the swing style:

YOUNG DR. TRUMPET

By Jim Edison



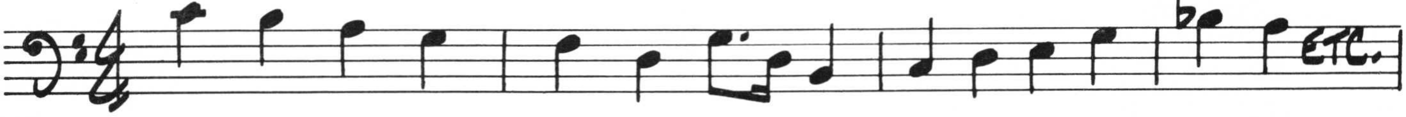
CHAPTER III

STYLES ENCOUNTERED

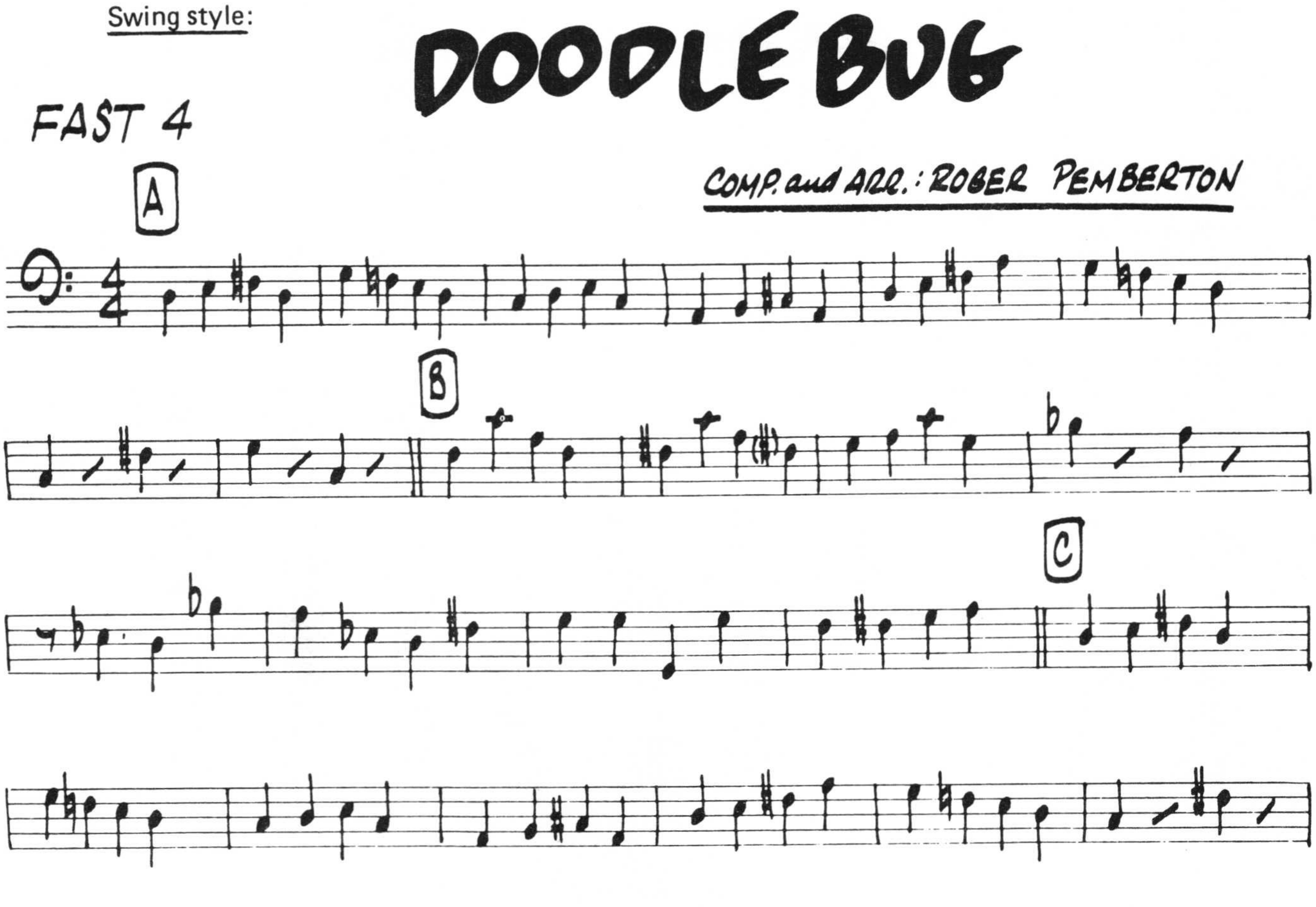
SWING

In order to capture the swing feel, you must familiarize yourself with it. This is done by listening; absorbing this feel into your ear and conscience. Playing along with records is the second important step to truly understanding this and other styles as well (and, of course, it is important to eventually get some experience working with other musicians). I won't attempt to define swing. I will, instead, try to explain what is expected of a bassist who must play in this style.

The quarter note (♩) is the important metric unit here. You create a bass line within the chords by playing, basically, quarter notes. Technically, it is simple. In glancing at a piece of music, if you mainly see quarter notes, you can usually assume that it is in the swing style.

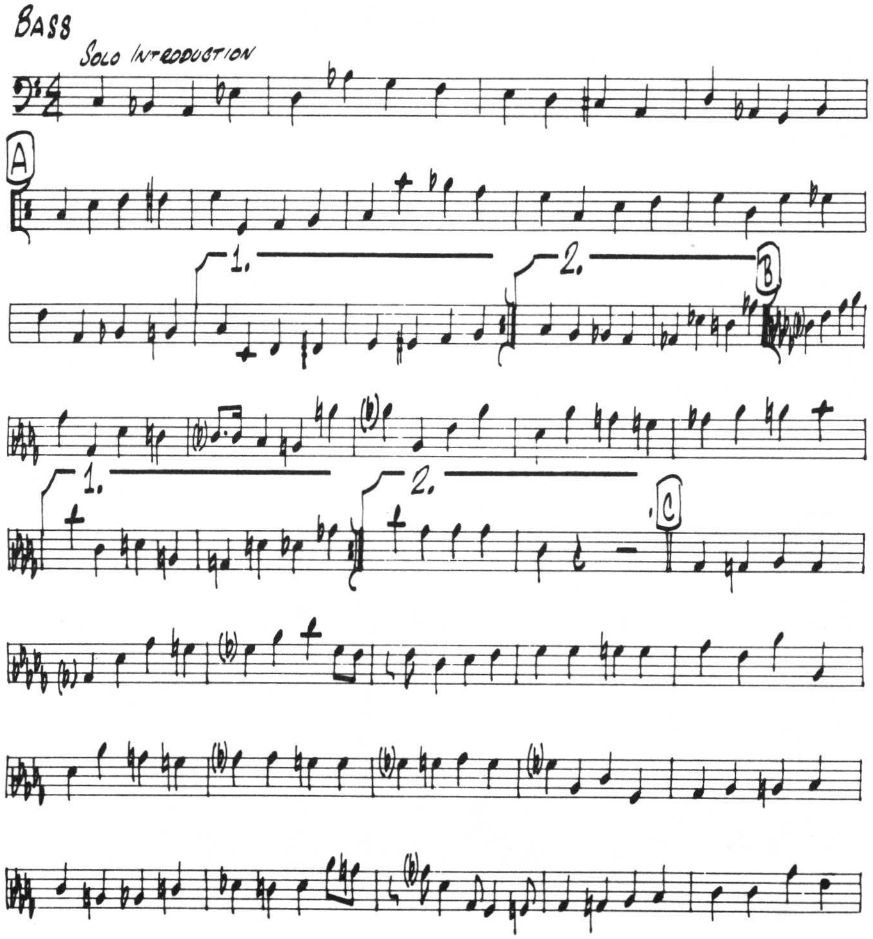


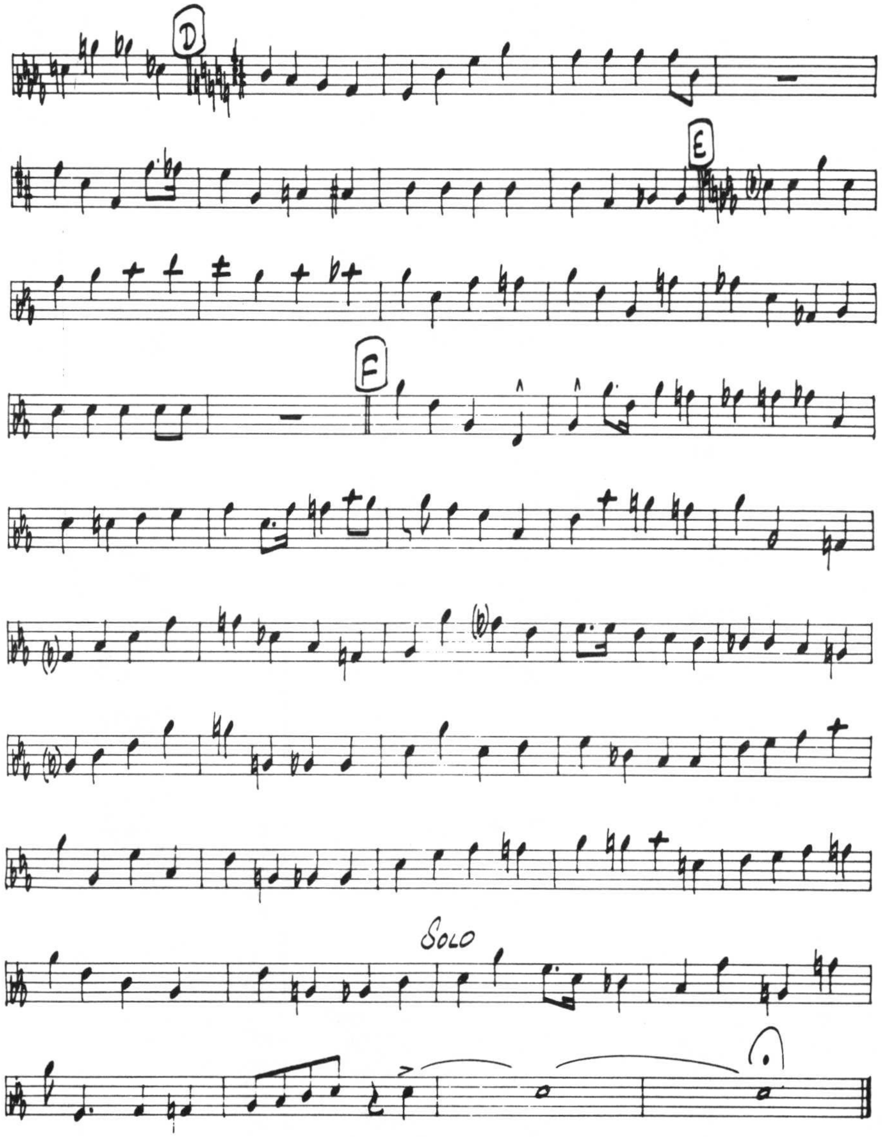
Swing style:



Try A Little Kindness

recorded by glen campbell
by austin and sapaugh
arr. by gary potter





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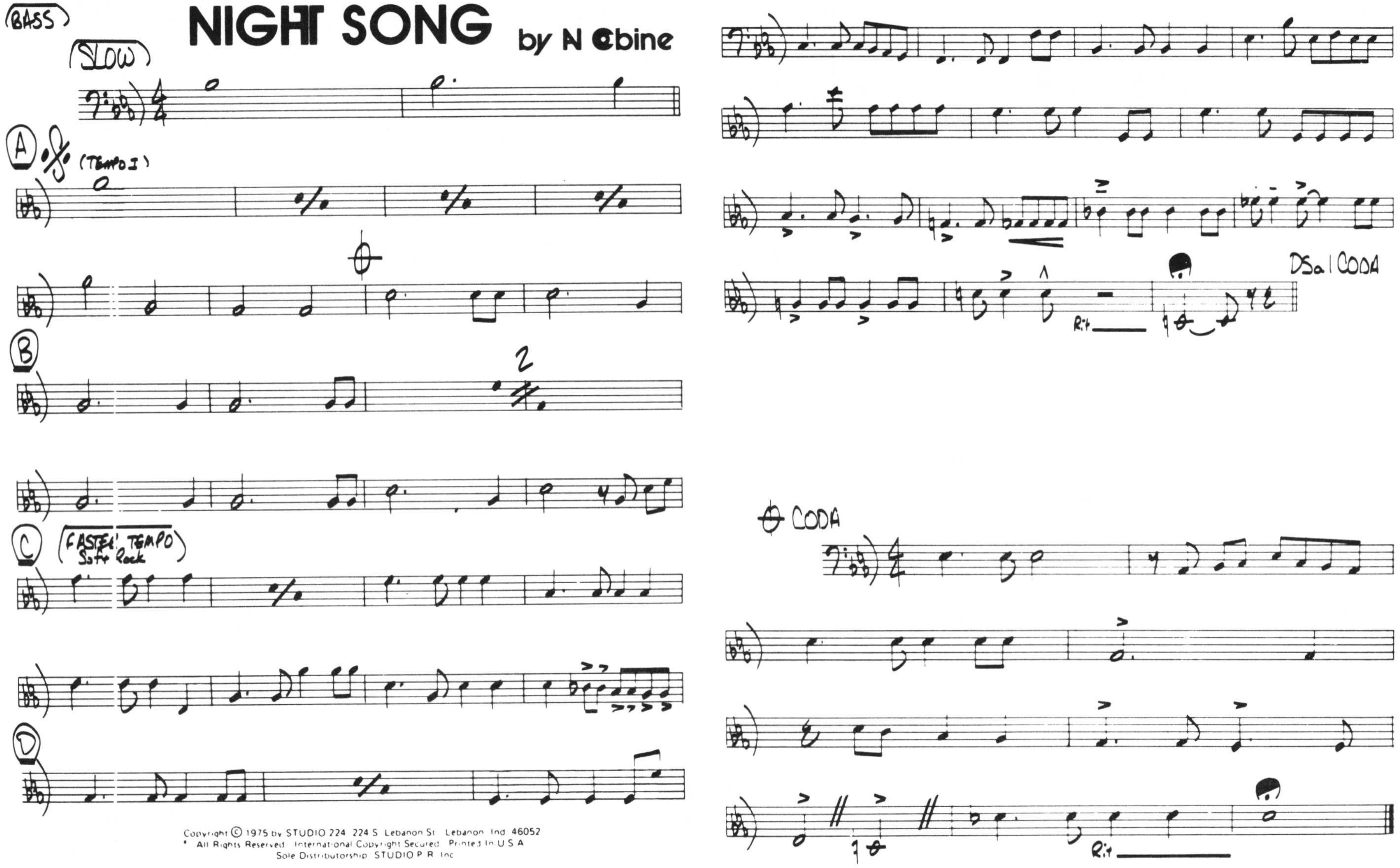
TRY USING THE PRECEDING GUIDE ON THESE TWO EXAMPLES:

NIGHT SONG

by N Ebine



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CHAPTER II

CHART READING: A STARTING GUIDE

The situation: You're a beginner when it comes to reading big band charts (bass parts). What do you do? How do you begin?

Basic Things to Check For

LEFT HAND CORNER (top)

— Feast your eyes on the left hand corner. Make sure that you haven't accidentally been given a guitar part, for instance. A quick glance at the clef will also help determine this.

— Look at the key signature.

— Take note of the time signature.

— Note the instructions given (style, tempo).

GLANCING THROUGH

— Now, as you glance quickly over the music, make a mental note of repeats, 1st and 2nd endings, fermatas (holds), cut-offs (pauses, railroad tracks: //), key and time signature changes, instrument changes, D.C.'s and D.S.'s, arco and pizzicato indications.

RIGHT HAND CORNER (bottom)

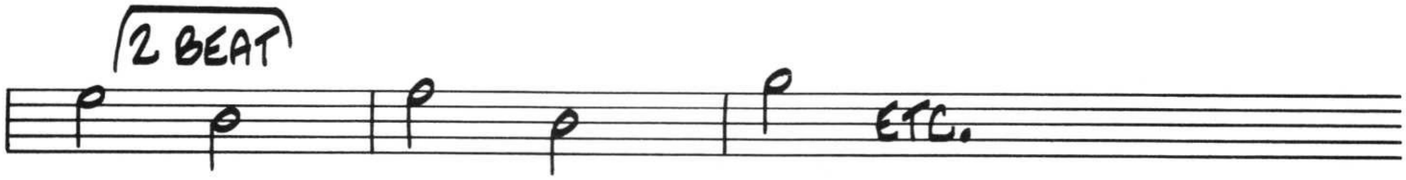
— Finally, take note of what's happening at the end of the music. D.C.'s, D.S.'s, Codas, etc. Also, watch out for tricky or deceptive endings (perhaps you'll have to play a 2 bar ending in unison with the rest of the band, for instance).

Use this guide and you'll experience fewer surprises:

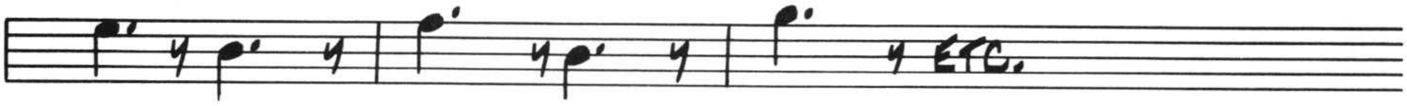
1. Left Hand Corner
2. Glance Through
3. Right Hand Corner

The 2 Beat

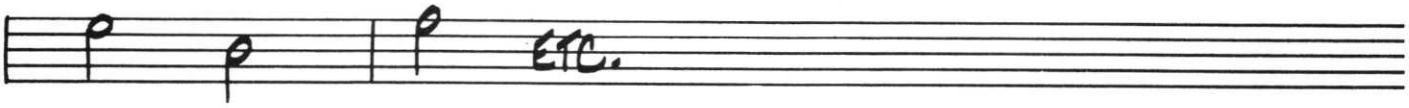
In the Swing style, the bassist often has to play "in 2," with a "2 feel," or a "2 beat" pattern. These terms all refer to the same thing: the bassist plays, basically, on beats 1 and 3 (in the 4/4 meter). Interpretation varies. Some bassists play half notes when playing in 2:



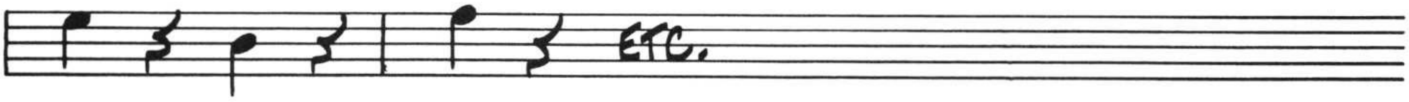
Some play dotted quarters:



Most often, you'll get a part written this way:



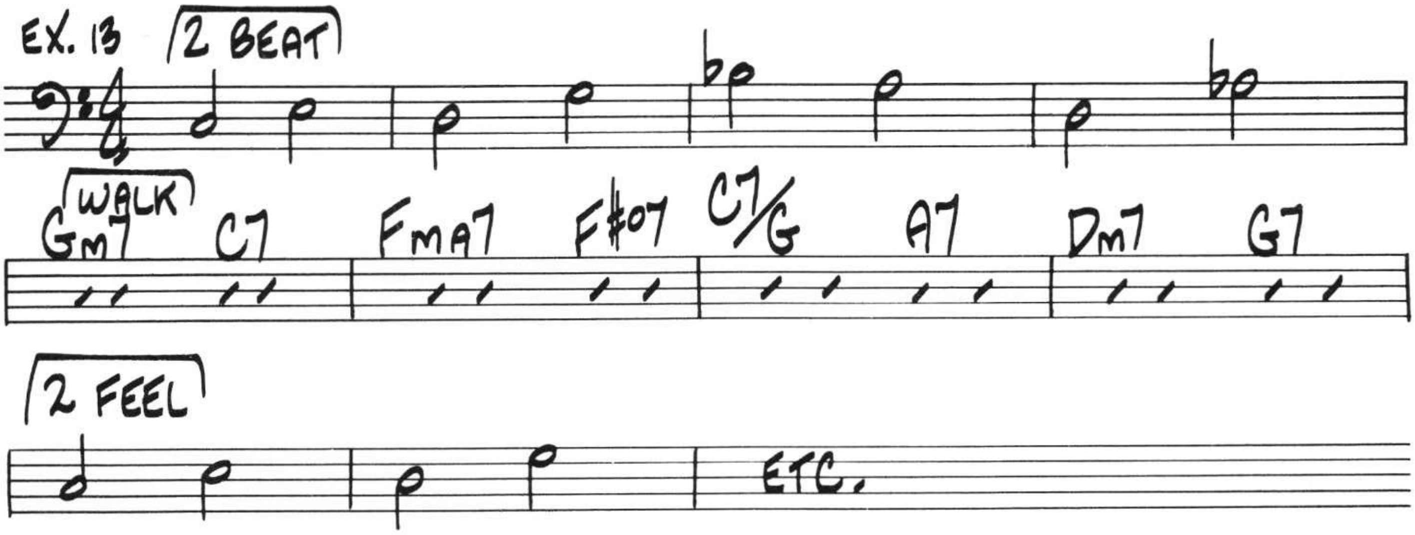
Or, this way:



Use your musical intuition to determine if the above should be interpreted as is or as half notes or dotted quarters.

In many situations, you'll have to go from a 2 beat to a Swing feel.

EX. 13



Here, the 2 beat sections have notated bass lines that you are to play. You walk an improvised line starting in the 5th measure and go back to the 2 beat feel in the 9th measure.

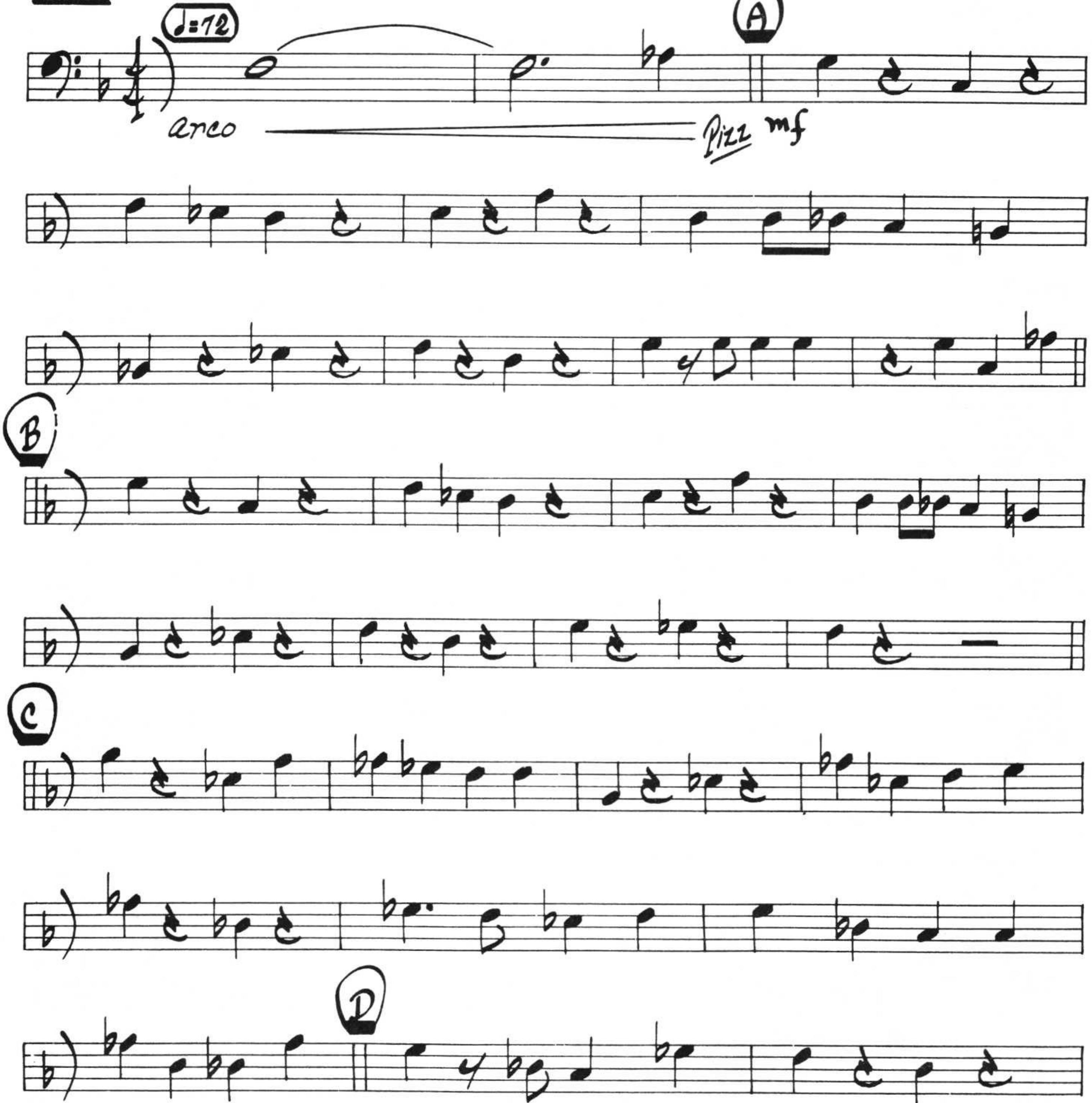
It is not uncommon to see the term SWING used in place of WALK.

It should be pointed out that the 2 beat style is not always a strict 2 beat; i.e., there are times when the 2nd and 4th beats are played. This is done in a way that preserves the 2 beat feel but allows the bass part to remain interesting, giving it a lift, keeping it unpredictable. Here is an example of what may be encountered:

ANDRIEL

by Tillman Buggs

Bass



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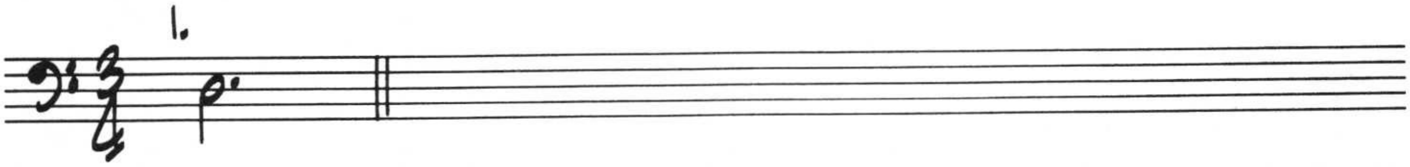
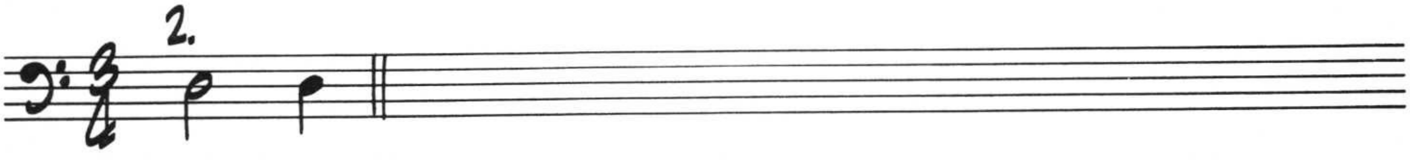
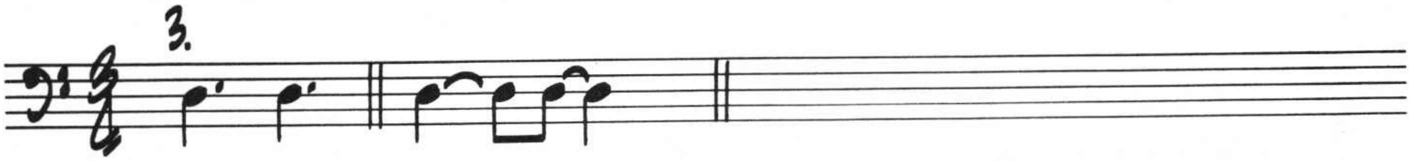
Note that beats 2 and 4 are generally left unplayed. When given a bass part that is in the 2 beat feel and contains only the rhythm ♩ 𝄽 ♩ 𝄽, you can often take musical liberties to make the part more interesting by expanding upon what has been given you (as in the example above). It is the occasional additional rhythms (that include playing on beats other than just beats 1 and 3) that help to make the 2 beat feel more interesting.

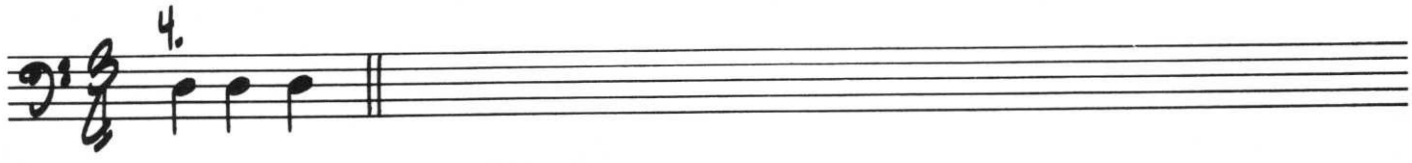
THE JAZZ WALTZ

Here are four basic rhythmic patterns often played for Jazz Waltzes:

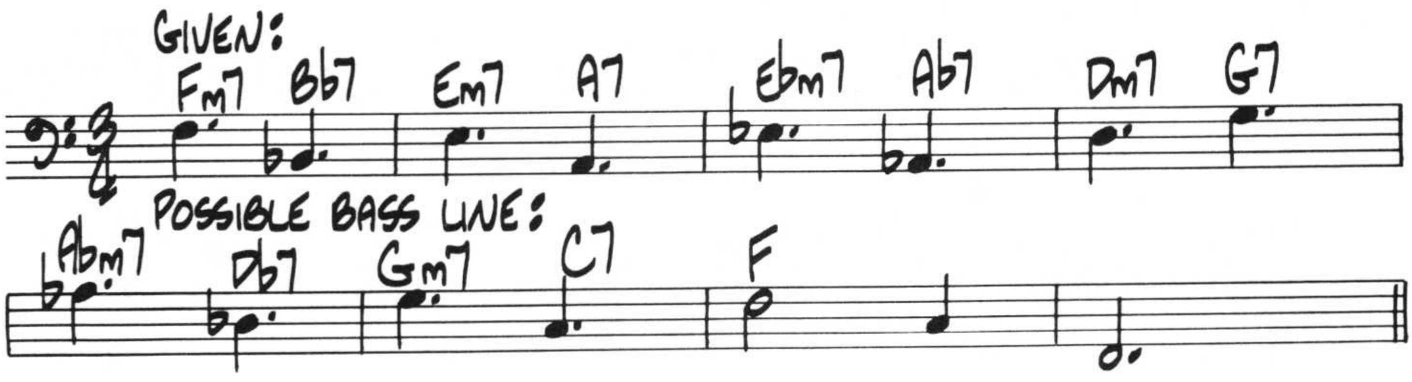








When there are two different chord changes per measure, Example No. 3 is probably the best to use. Here is a bass line to illustrate what you might play if given only the chords:



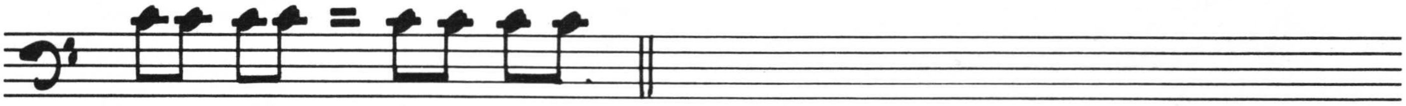
Example No. 4 is usually played when a chart calls for a bassist to WALK or play a SWING feel in 3/4.

ROCK

This has turned into a general term throughout the years. It is hard to be specific about what elements are common to all rock and roll because of its diversity. There is Acid rock, Funk, Bossa rock, Boogaloo feels, Punk rock, Gospel rock, Reggae rock and who knows how many other kinds that cropped up while you and I were sleeping last night.

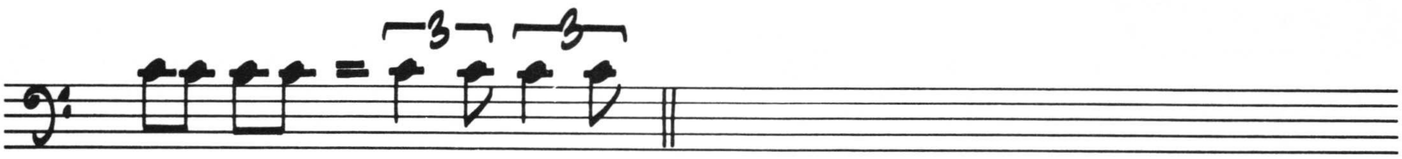
Generally, when you see "Rock" indicated as a style in which you are to play, the eighth notes are played even or "straight."

Rock:

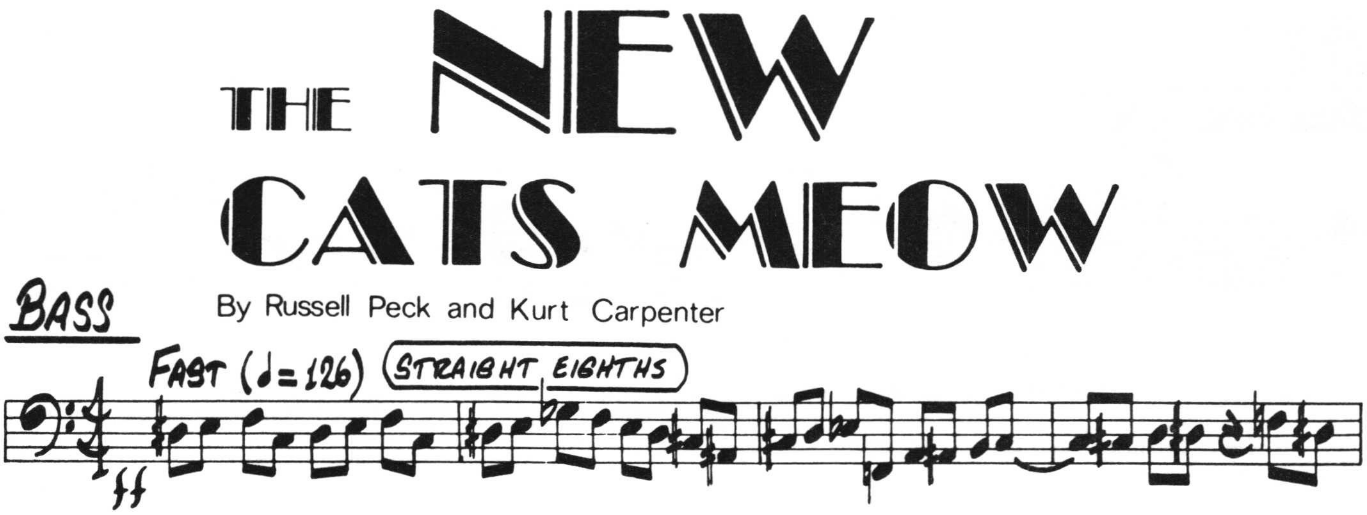


as opposed to

Swing:



Sometimes a performance instruction of STRAIGHT EIGHTHS will be indicated on your part:

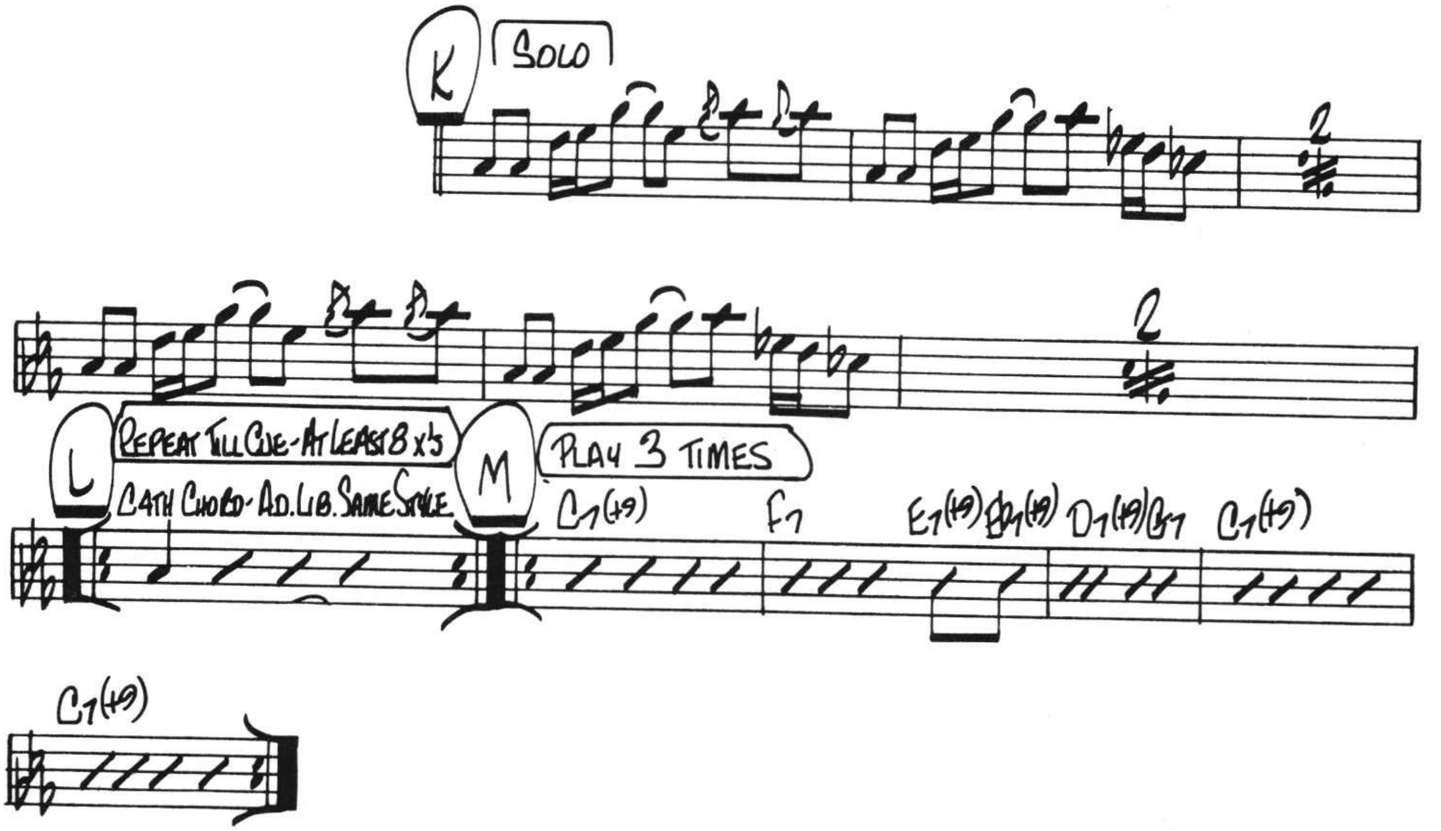


THE NEW
CATS MEOW

BASS

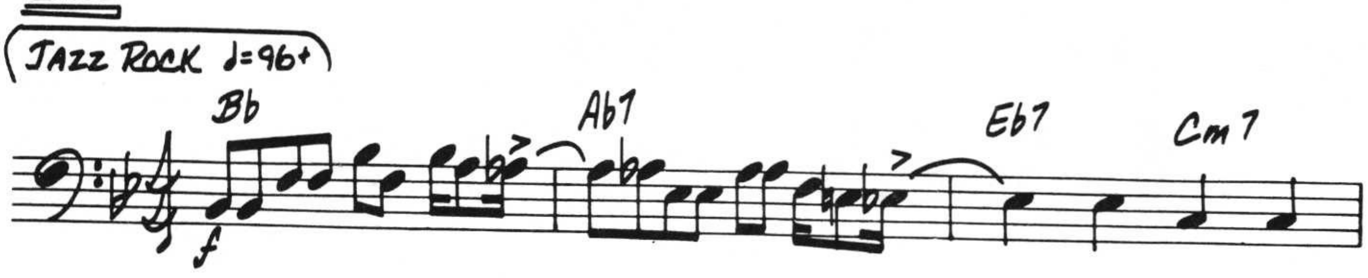
By Russell Peck and Kurt Carpenter

Quite often you'll be given an example of a rock pattern and will be instructed to improvise your own rock pattern, similar to the example given to you.


K
SOLO
L
REPEAT TILL CUE - AT LEAST 8 x's
C 4TH CHORD - AD. LIB. SAME STYLE
M
PLAY 3 TIMES
C7(+9)
F7
E7(+9)
Eb7(+9)
D7(+9)
Db7
C7(+9)
C7(+9)

The feel will not be Swing when you see the performance instruction JAZZ ROCK.

The eighth notes are still played "straight" and should not be played in the swing style:



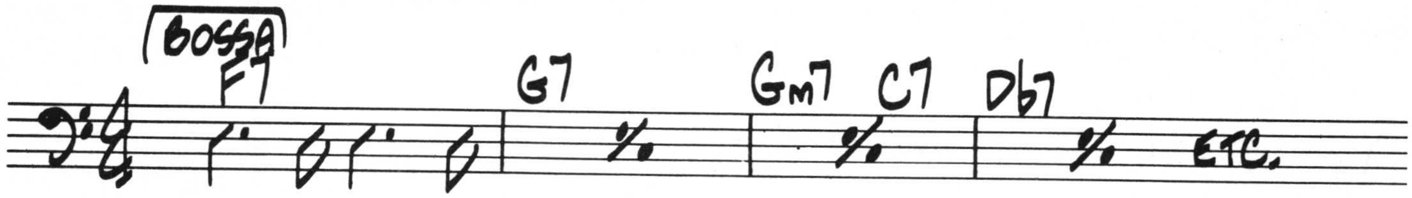
Rock is so readily accessible today that I leave it to you to do the finding and listening to of the recordings available.

LATIN

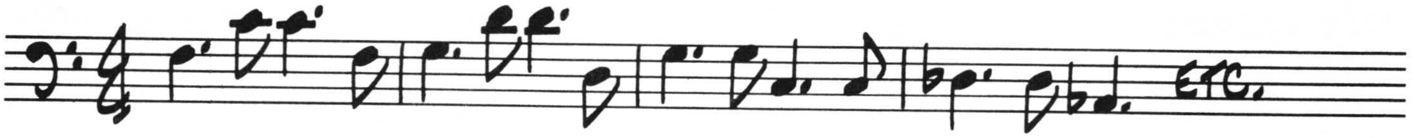
A few styles encountered that take their roots from South America and the West Indies (via Africa) are the Bossa Nova, the Samba and Reggae.

Bossa Nova

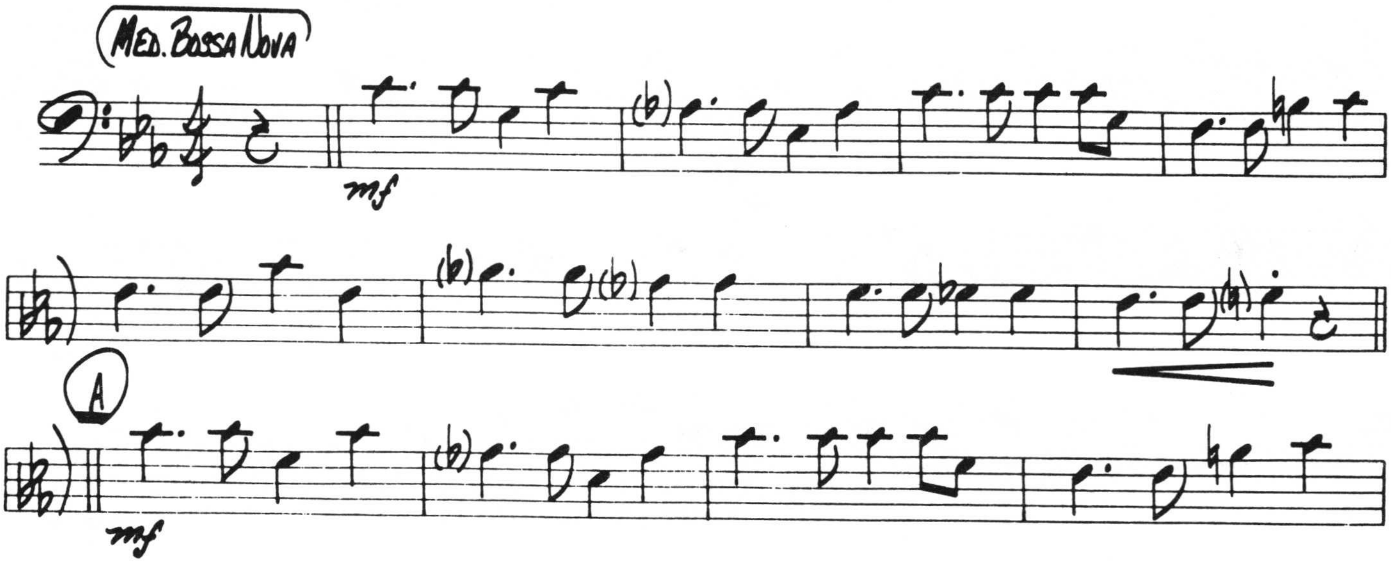
The basic Bossa Nova beat is ♩. ♪♩. ♪. The eighth notes are "straight." You can expect to occasionally see a chart like this:

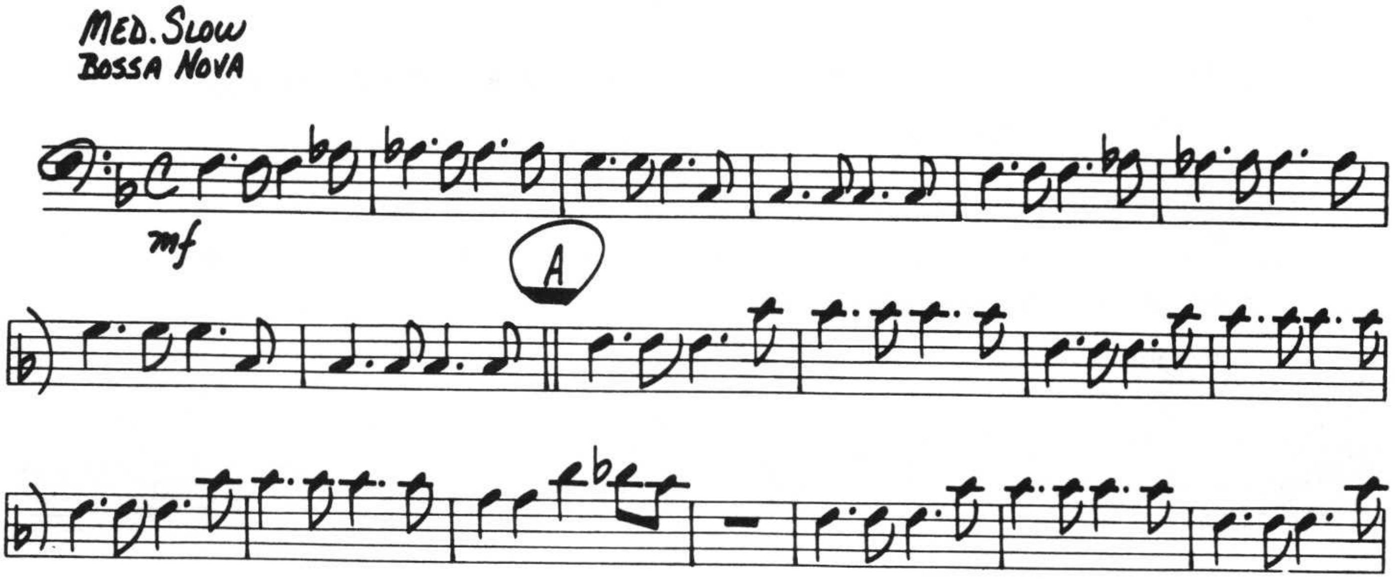


Quite often Bossa Nova lines consist of, basically, roots and fifths in this sort of rhythmic pattern (this is also a probable bass line for the chord changes given above):

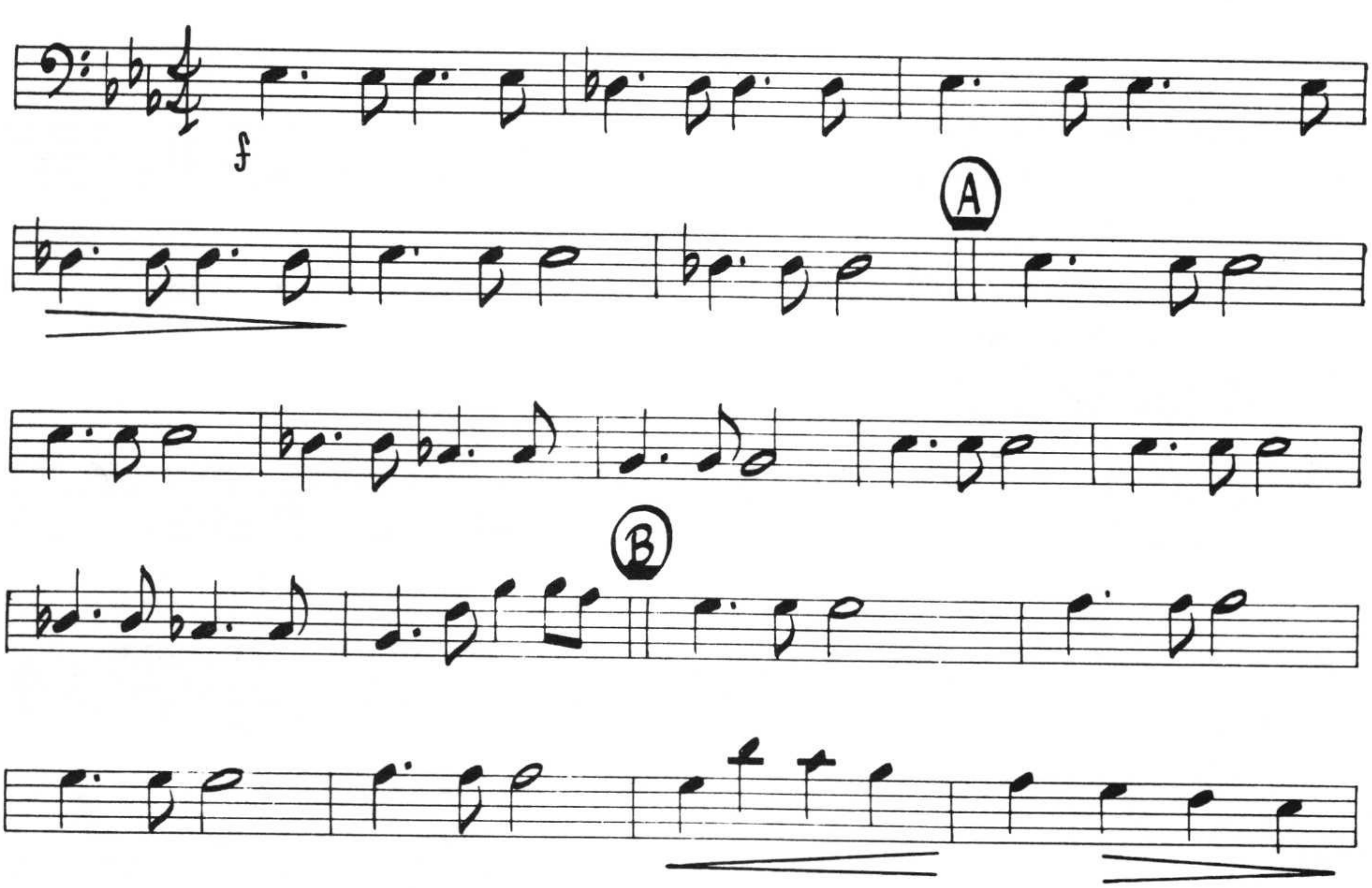


You can usually assume that if you see the pattern ♩. ♪♩. ♪ or ♩. ♪♩ ♩ that the style will be bossa nova:



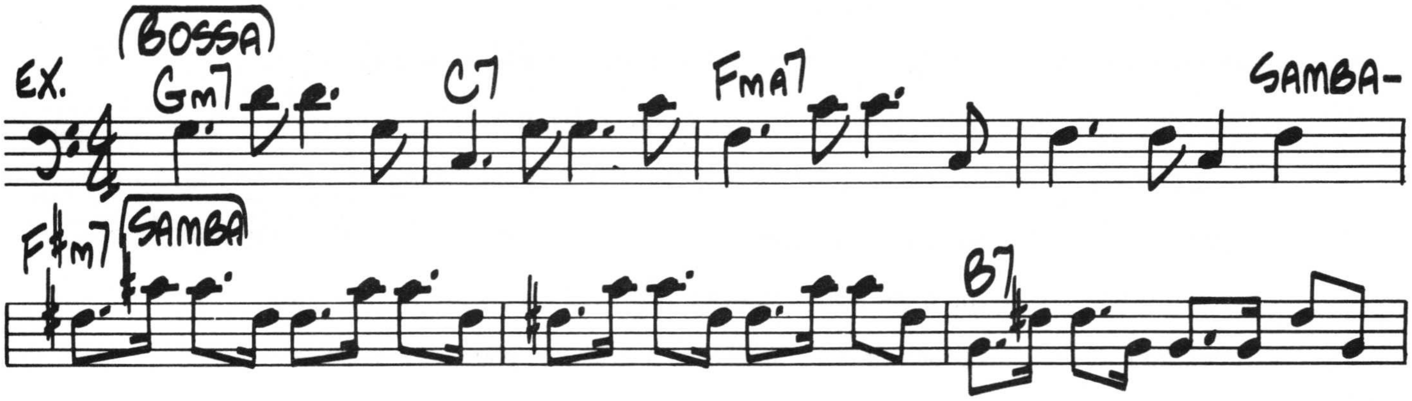


This rhythmic figure is also used for the "Soft Rock" style:



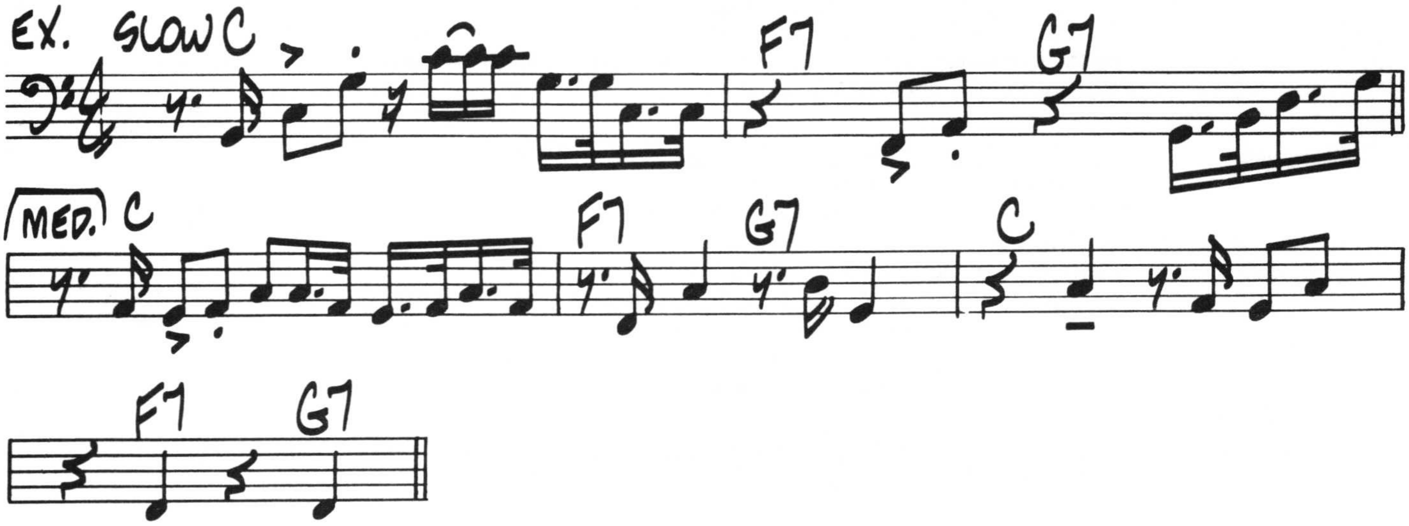
Samba

For those that are unfamiliar with the Samba, it is usually best to start off by thinking of it as a fast Bossa Nova. This is a good starting concept. As your experience with Latin music grows, your knowledge of bass parts and how they work in this style will grow also. Here is an excerpt of a typical Bossa chart that goes into a Samba feel toward the middle. A suggested bass line has been included:



Reggae

At this writing, there are few big band bass parts written in the Reggae style. With its growing popularity, I imagine that there will be more and more written. Below you will find a few examples of some Reggae bass lines. Note that the emphasis is on beat 2, primarily, and that the 1st beat is generally left unplayed.



Recorded examples of this style can be heard by such artists as Slinger Francisco ("The Mighty Sparrow") and Lord Kitchener.

CHAPTER IV

SOLOS

It takes a long time to be able to play mature-sounding bass solos. Let's not put it off another day. One of the main reasons that many bassists don't know what to do when given the chance to solo is because they are not afforded the opportunity to do so as often, say, as a trumpeter or saxophonist. In order to build this weak point in our playing, we have to consult those who are more adept at it than we are: back to the record player. My suggestion for building a repertoire of solo ideas is to "Steal," "Borrow," whatever (solos, that is). First, you must find records of bassists playing solos that appeal to you and are not too far advanced for you, technically. Do not be afraid of being a "carbon copy" of someone. Nine times out of ten, the musician that you are admiring did the same thing. Besides, if it works, why not? Your future alterations to their ideas will be the things that distinguish your voice from theirs. Your rejection of the things that do not excite you enough to borrow help in developing your voice.

After finding a solo that you would like to learn, here is a guide that I recommend using to help learn the solo:

1. Listen to the solo 10 to 20 times (you may find that you need to listen to it more than 20 times, at first. If your ear is well developed, you may not need listen even 10 times). This must be done with the utmost concentration. You must absorb every slide, gliss, grace note and other nuances used.

2. Sing the solo in unison to the recording 10 to 20 times. It will probably be frustrating at first because you'll think that after listening to it 20 times that you have it memorized (incidently, don't be concerned about voice quality, lack of a good range, etc. Just strive to sing fairly in tune). Hang in there after you find that you aren't able to sing it the way you thought you would be able to. By singing along with the recording, you are physically exercising your conscious and aural reflexes. Eventually, anything that you sing you will be able to play. We are attempting to make our instruments extensions of our musical minds.

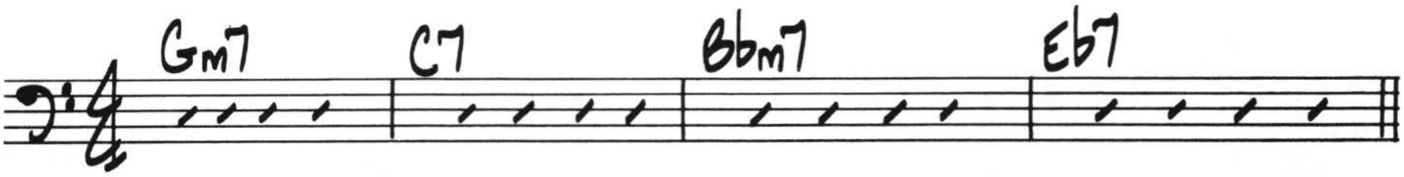
3. Play the solo in unison to the recording (while singing). Again, this will be a setback. Be prepared to do this 10 to 20 times.

4. Play the solo in unison to the recording without singing. This is so that you can better hear what you are doing. It is possible to get wrapped up in your singing and drown out any mistakes that you might be making, especially in regards to intonation.

SCALES AND CHORDS

I have not taken a scalar approach in my presentation of chords because I find it to be an approach that often confuses bassists. I will now point out a thing or two about scales and their relationship to chords, but will leave much of the discovery up to you.

Here is a way of determining what the notes are that make up the scale to a given chord. Consider the following 4 bars:



After taking the chord in question (Gmin7):

1. Write out the chord members, extending it to a 13th chord (G B^b D F A C E).
2. Arrange the notes so that they form a major scale. (We can see that there is only one flat among our chord members. It is safe to assume that the scale will be the scale containing one flat, F Major------F G A B^b C D E).
3. You now know the scale to be used for that particular chord------Gmin7 = F Major scale.

I will use the above formula to determine the scales for the chords that remain in our 4 bar progression.

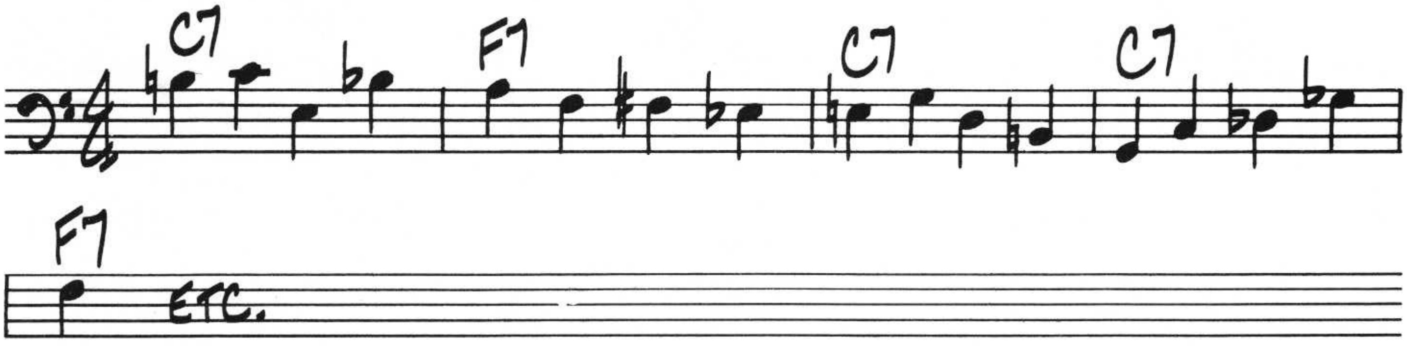
C_7 = C E G B^b D F A = (one flat) F major (F G A B^b C D E)
C_7 = F major scale

B^b min.7 = B^b D^b F A^b C E^b G = (4 flats) A^b major (A^b B^b C D^b E^b F G)
B^b min.7 = A^b major scale

E^{b}7 = E^b G B^b D^b F A^b C = (4 flats) A^b major (A^b B^b C D^b E^b F G)
E^{b}7 = A^b major scale

NON-CHORDAL TONES

When a bassist plays bass lines, to help in constructing a linear or smooth bass line, he/she will play notes that don't necessarily belong to the chord (or scale of the chord). They are acceptable passing tones and alterations that are usually played instinctively. Consider the following example:



In analyzing the notes that I have chosen to play here, we see that there are, in each measure, notes that don't belong to the chord. . . but they sound good. I was not thinking from a scalar approach when I constructed this line. Nor was I thinking about chordal tones and non-chordal tones. I HEARD a bass line in my head that would fit well with the chords I was confronted with. In order to do this, you must find records with interesting bass lines on them. . .things that you really like. Play these same lines yourself (write them out or memorize them). DON'T ANALYZE THE BASS LINE UNLESS YOU REALLY WANT TO. The important thing is to get a flow of good bass lines surging through your veins. When you feel the need to analyze, go ahead. Analyze your head off. It's fun. Holding precedence over analysis of bass lines is construction of bass lines.

DEVISING FORMULAS FOR DETERMINING CHORD MEMBERS

When finding it difficult to fill in chord members of a given chord, dissect an example and make a formula.

Example: C_9 = C E G $B^{\flat}$ D
A) M3 m3 m3 M3
or or or or
B) 4 3 3 4 (half-steps)

A) The distance from C to E is a major 3rd.
The distance from E to G is a minor 3rd.
The distance from G to $B^{\flat}$ is a minor 3rd.
The distance from $B^{\flat}$ to D is a major 3rd.

OR

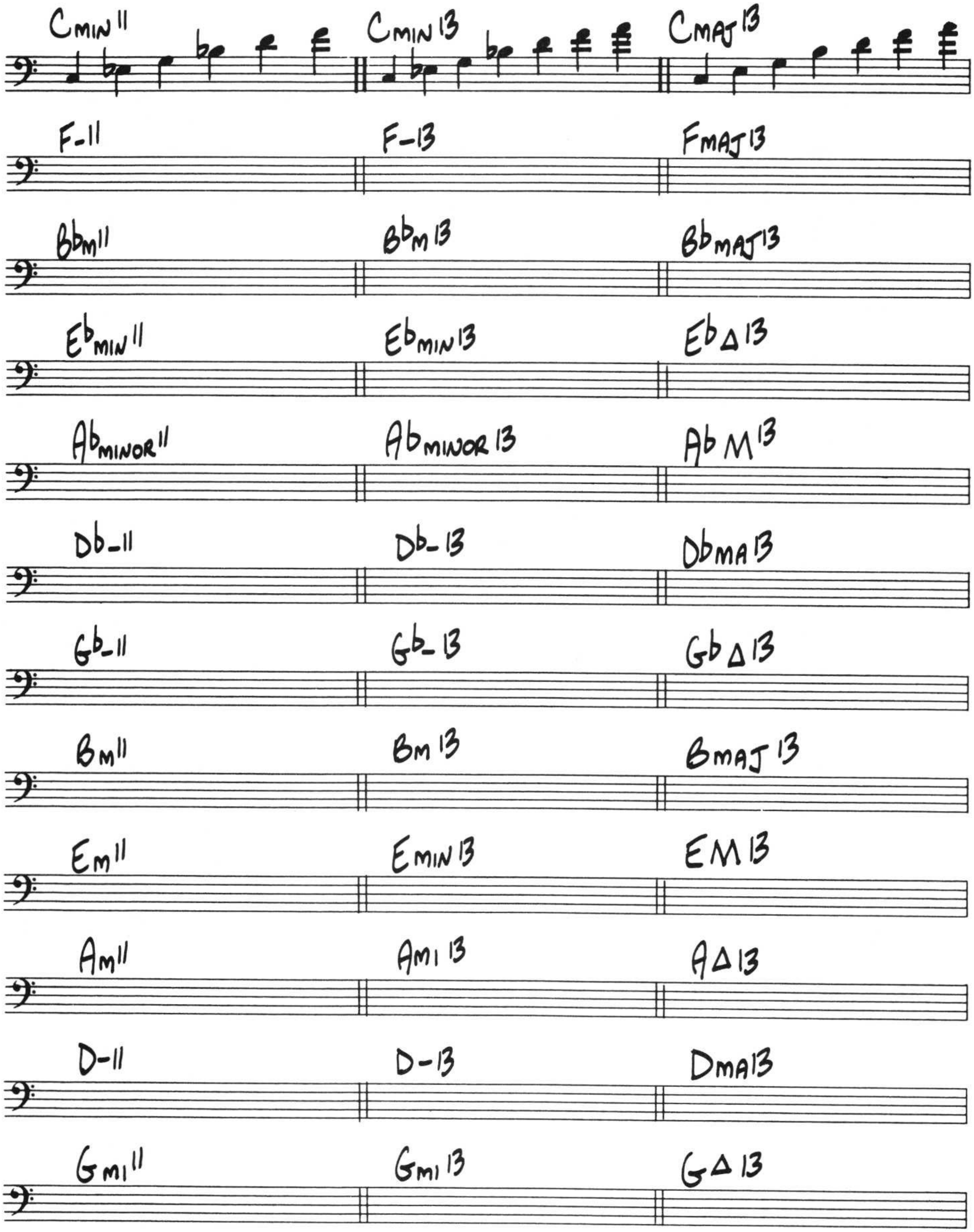
B) From C to E there are 4 half-steps.
From E to G there are 3 half-steps.
From G to $B^{\flat}$ there are 3 half-steps.
From $B^{\flat}$ to D there are 4 half-steps.

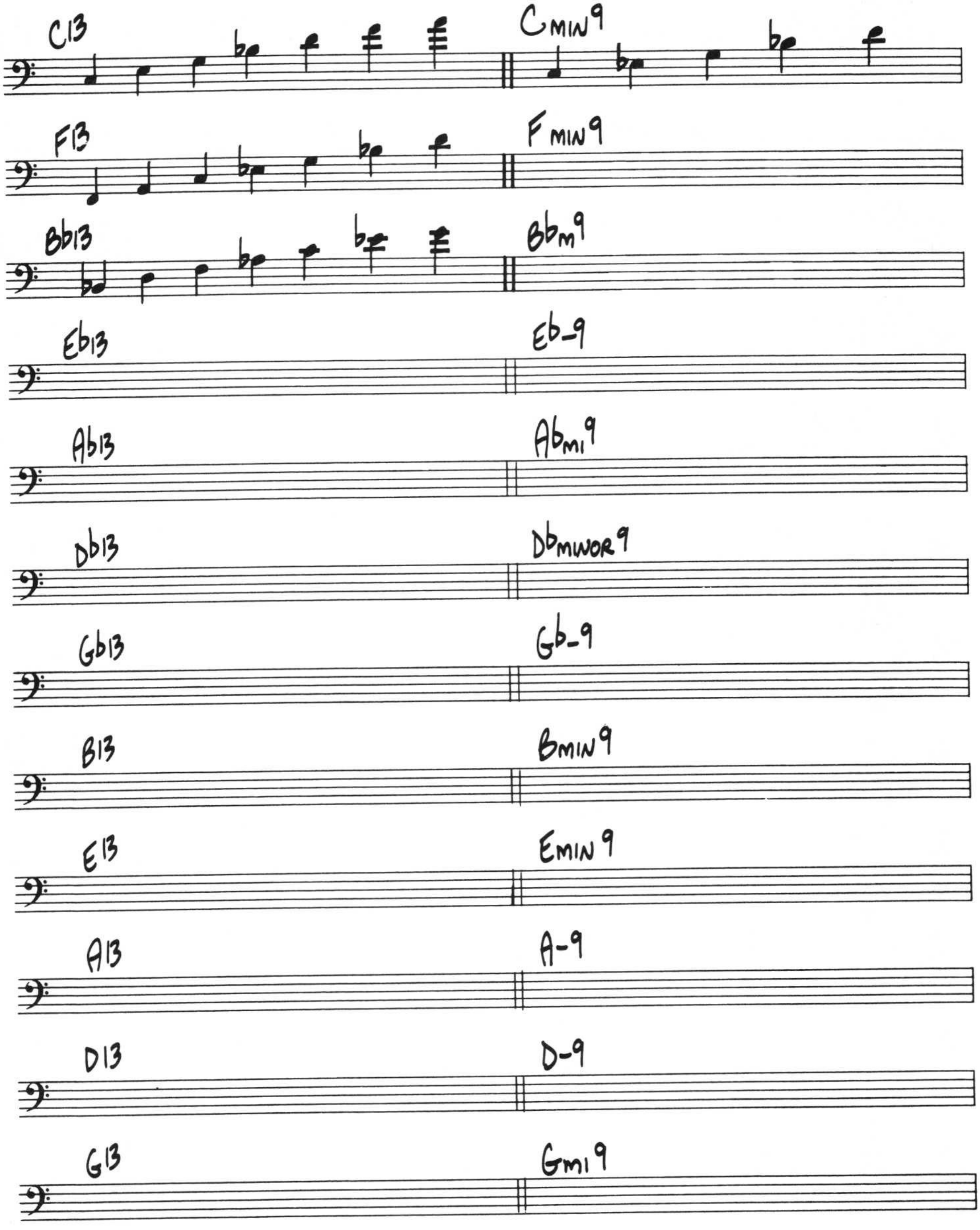
Formula for a 9th chord:

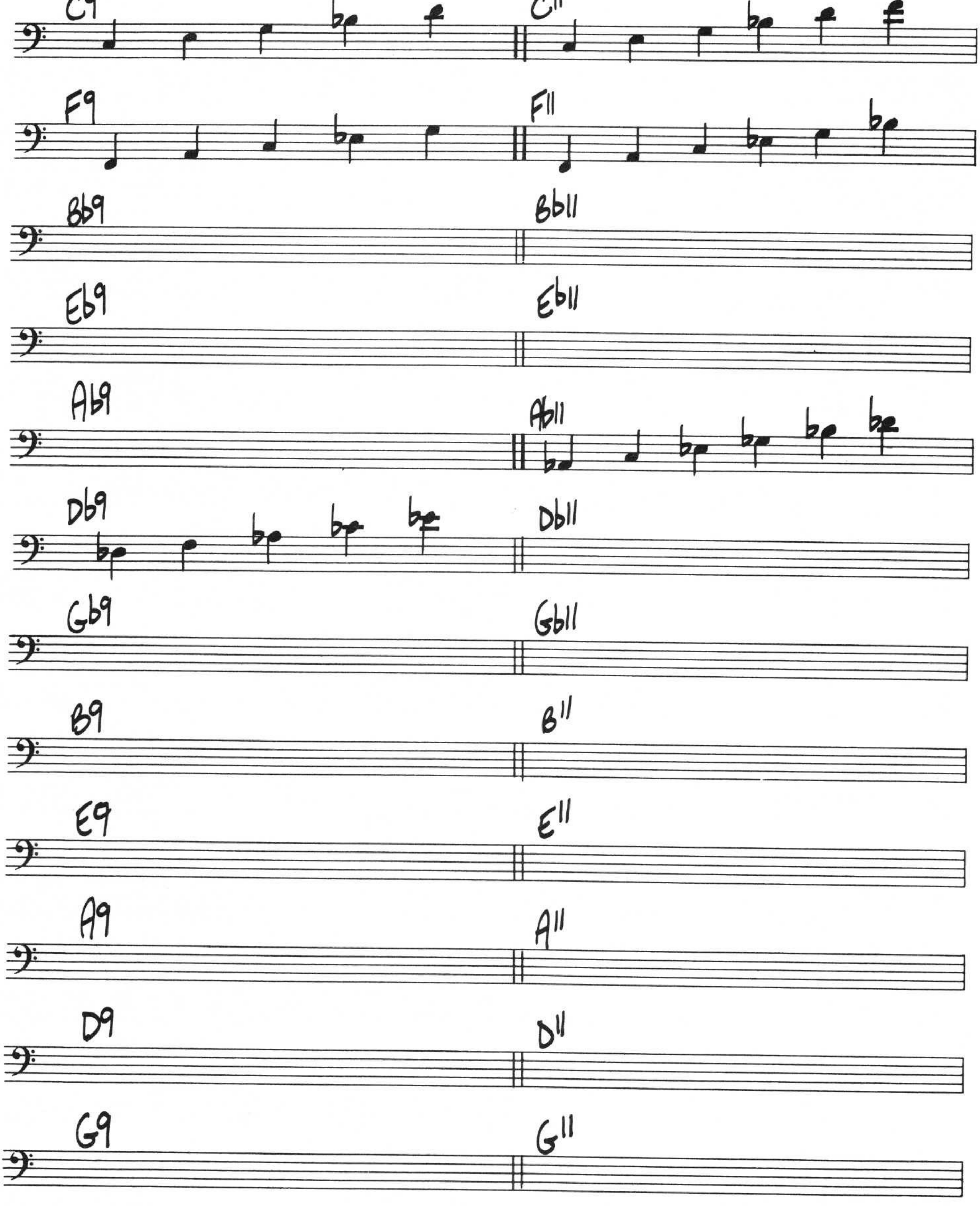
A) M3-m3-m3-M3

B) 4-3-3-4 (half-steps)

If this section is too hard for you, you probably haven't gotten a full understanding of Chapter I. If this is the case, you should go back and review Chapter I.


CMIN 11
CMIN 13
CMAJ 13
F-11
F-13
FMAJ 13
Bbm11
Bbm 13
BbMAJ13
EbMIN 11
EbMIN 13
Eb∆13
AbMINOR 11
AbMINOR 13
Ab M13
Db-11
Db-13
DbMA13
Gb-11
Gb-13
Gb∆13
Bm11
Bm 13
BMAJ 13
Em11
EMIN 13
EM13
Am11
Ami 13
A∆13
D-11
D-13
DMA13
Gmi11
Gmi 13
G∆13


C13
CMIN9
F13
FMIN9
Bb13
Bbm9
Eb13
Eb-9
Ab13
Abmi9
Db13
DbMINOR9
Gb13
Gb-9
B13
BMIN9
E13
EMIN9
A13
A-9
D13
D-9
G13
Gmi9


C9
C11
F9
F11
Bb9
Bb11
Eb9
Eb11
Ab9
Ab11
Db9
Db11
Gb9
Gb11
B9
B11
E9
E11
A9
A11
D9
D11
G9
G11

CHAPTER VI

MORE ON CHORDS

9TH, 11TH and 13TH CHORDS

Here is a reference guide that you can complete for determining the chord members of 9th, 11th and 13th chords. All are of the 7th chord family. I leave it to you to discover the things that you will when pursuing and analyzing this.

In the beginning, three examples will be given to you. The remaining 9 should be filled in by you. Starting in the Minor 9th section, only one example is given. You are to fill in the remaining 11.

By the time you reach the example of a C Maj. 13, you should have grasped the pattern in my examples. When comparing the chord types, we can see that the 9th is an extension of the 7th, the 11th is an extension of the 9th, and so on. By the time you reach the Major 13th column, you should not find it necessary to complete columns on the Major 9th and Major 11th chords. They are both contained in the Major 13th chords.

CHAPTER V

GETTING A "NATURAL" SOUND

(for Double Bassists)

Your sound is something personal. It often helps the rest of the band if you strive for a "punch" or a bit of "edge" in your sound. Some people add a bit more treble on their amplifier setting to help in getting the edge. Be careful, though, not to lose the "bottom" sound when doing this.

Here is a system that you can use in setting your amplifier to help obtain and retain the sound that you want:

1. Turn volume completely down.
2. Play a scale or line covering 2 octaves, ascending and descending.
3. Turn volume up to ½.
4. Repeat step 2.
5. Make treble and/or bass adjustments on the amplifier so that you are able to retain the sound you were getting before the amplifier volume was turned up.
6. When satisfied, turn volume up to 1.
7. Repeat step 2.
8. Repeat step 5.
9. Continue process until you have reached the volume at which you normally play.

Stuffing towels in F-Holes helps cut down on feed-back (for those of you that must play fairly loud).

A FEW CONTRIBUTING FACTORS TO YOUR SOUND:

1. Your amplifier settings.
2. Your instrument.
3. How hard you pizzicato.
4. Where you pizzicato (how you adjust your hand regarding vertical height).
5. Where your strings are "set" (how far away from the fingerboard they are).
6. Your pick-up.

At this writing, the two most popular pick-ups for double bass are the Polytone and Barcus-Berry brand pick-ups. Others are available, but these seem to be the most popular.

This has proven to be a useful technique for aural development for students that I've had. The good thing about this is that the solo becomes a part of you. . . . . .not notes on paper that are often easily forgotten and sometimes never really HEARD by us (that is to say, we'll sometimes be a bit lazy and just PLAY the notes instead of really hearing what we are doing).

Bass Lines

Learning bass lines from records is recommended also. However, it is harder (but not impossible) to memorize a chorus of bass lines, usually, than it is to memorize a solo. I recommend writing out bass lines that you find interesting by using a condensed version of the formula given for solos.

BASS LINE TRANSCRIPTION:

(Note: It is best to use a tape recorder at its fastest speed.)

1. After listening to the song in its entirety a few times, figure out how much of the arrangement you are going to transcribe.
2. Listen to the first 2 - 4 notes of the bass line.
3. Write down what you hear (if unsure of yourself at first, take time out to play what you have written down.)
4. Rewind to beginning of the notes that you've transcribed.
5. Start playing the recording again. Check to see that the notes that you've written down are correct and transcribe 2 - 4 additional notes.

Continue this process until your goal has been reached. If you have a hard time distinguishing some notes, listen to the notes in question a few times. Sing them, if necessary. Play them on your instrument, if necessary. Doing this should enable you to write them.

5. Play the solo without the recording. Now you can really hear yourself. Check yourself to see if you're pleased with the type of sound that you're getting. Double check on the inflections in the solo (perhaps, for instance, your gliss is too fast). Now, too, is the time to make changes that you might want to make. Perhaps a note or two on the recording was out of tune or missed. Take the liberties to correct the intonation and play the note that the other bassist did not.

Review:

1. Listen to the solo ____ number of times.
2. Sing the solo in unison with the recording ____ number of times.
3. Play the solo in unison with the recording ____ number of times.
4. Play the solo in unison with the recording without singing.
5. Play the solo without the recording.

Keep these things in mind:

— Always keep the volume of the recording at a level that enables you to hear the recording and yourself (whether you are singing or playing or both).

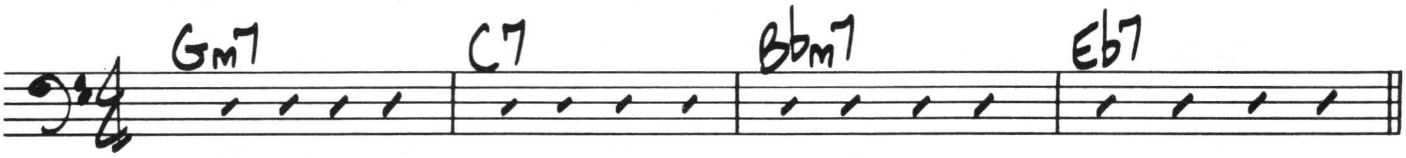
— Use headphones ONLY if they do not physically get in the way of your playing.

— Be prepared to retune your bass to the recording (recordings are usually about a 1/4-tone sharp) unless you have a pitch control device on your recorder or turntable.

— Find solos that you like and work at your own pace. It should be an enjoyable experience and not a chore.

The more solos that you absorb, the better prepared you will be to deal with the musical situation that requires you to play one. Don't be frustrated if, after five solos or so, you still are freezing up when it comes time to solo or your solos don't sound as "good" or "professional" as the ones on records. It just takes time. You'll notice quite a bit of self-improvement with the increasing amounts of solos that you learn.

From the preceding analysis, we are able to see that there are 2 scales used for the progression:



When trying to utilize the preceding formula for a chord that has alterations, proceed as usual. However, reverse the alteration so that there are no alterations in the chord and it remains a seventh or minor-seventh chord.

Example: $C_7(^{\flat}5)$ = C_7

After the scale has been determined, add the alteration (to the note from which it was removed) to the scale. This will give you the correct scale for that particular chord.

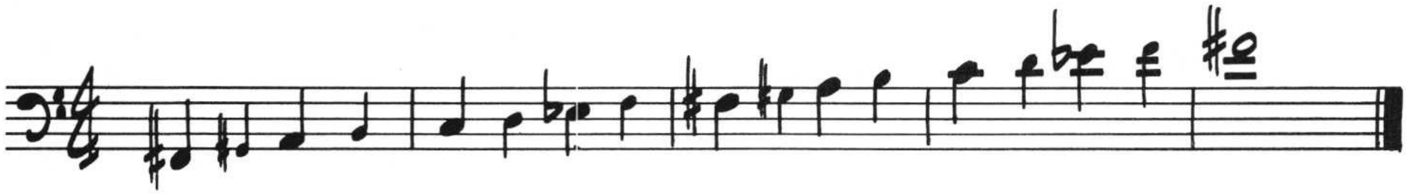
Example:

1. $C_7(^{\flat}5)$ = C E G$^{\flat}$ B$^{\flat}$ D F A
2. (with alteration removed) C_7 = C E G B$^{\flat}$ D F A
3. C_7 = C E G B$^{\flat}$ D F A = (one flat) F major (F G A B$^{\flat}$ C D E)
4. C_7 = F major scale
5. $C_7(^{\flat}5)$ = F G$^{\flat}$ A B$^{\flat}$ C D E (alteration added)

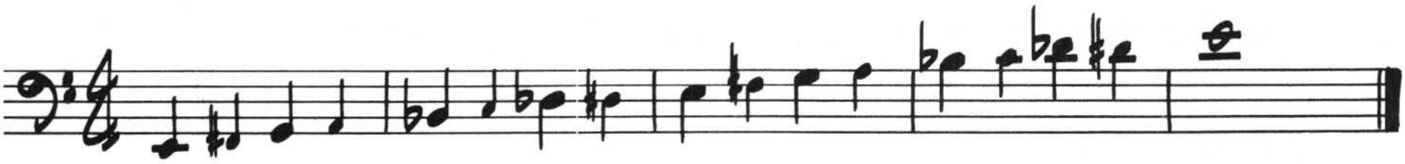
DIMINISHED SCALES

Here are the three Diminished Scales that should be committed to memory. The larger note heads indicate the chordal tones of the diminished chords that they represent. The scales can be played starting from any one of the chordal tones (large note heads).

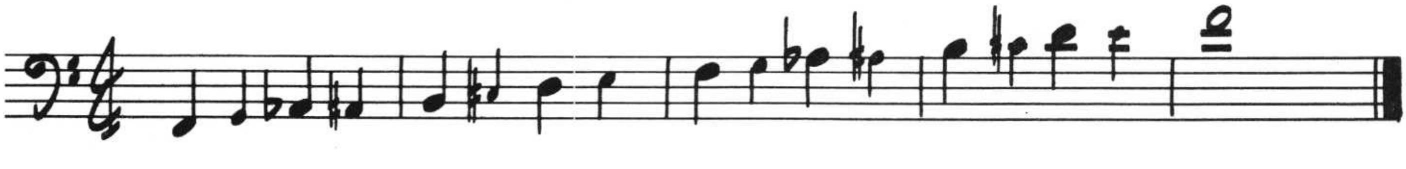
For C^{o}7, E$^{\flat o}$7, G$^{\flat o}$7 and A^{o}7, the scale is:



For D$^{\flat o}$7, E^{o}7, G^{o}7 and B$^{\flat o}$7, the scale is:



For D^{o}7, F^{o}7, A$^{\flat o}$7 and B^{o}7, the scale is:

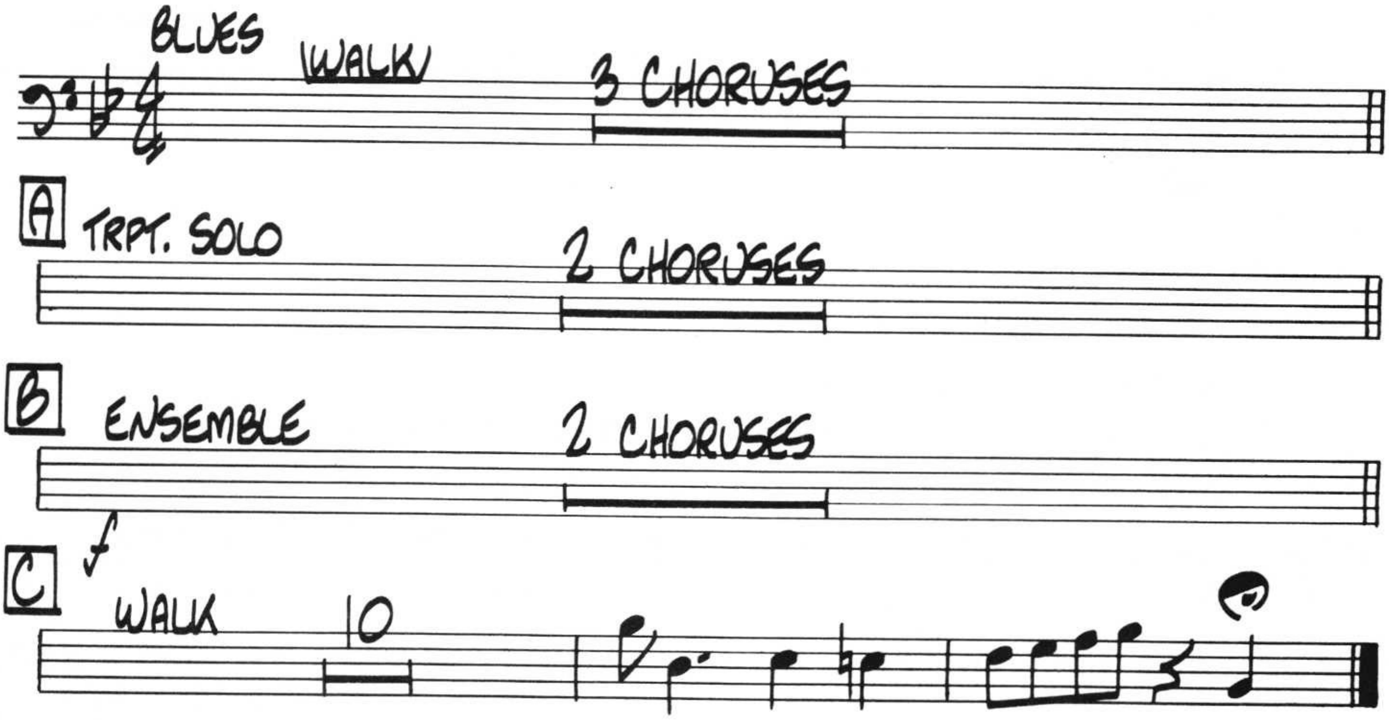


CHAPTER VII

MISCELLANEOUS

SAMPLING OF A CHART

You will find an example of a chart below.......an honest-to-goodness chart. The arrangement has been charted out for you. It is not that difficult to figure out, however:



— You have been given a key signature (B^b) and time signature (4/4). Notice, too, that the key and clef appear only once. They apply the duration of the song unless otherwise indicated.

— You've been told what the style is ("WALK" = Swing style).

— You've been given the chord changes (BLUES). Being told that it is a BLUES also tells you that one chorus will equal 12 measures.

— You have been told how many choruses to play.

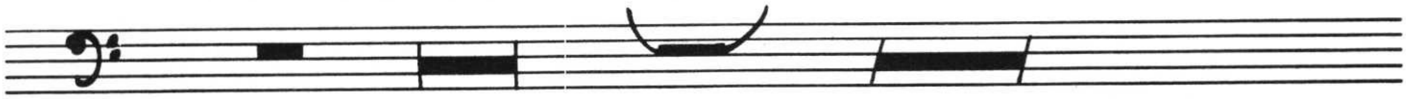
— At letter "A" you are cued in as to when to expect a trumpet solo.

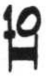
— At letter "B" there is an ENSEMBLE which is played forte.

— At letter "C" you are instructed to walk the first 10 of the 12 bars of the blues.

— Now comes the work: you play the written notes (such torture!) of the last 2 measures.

__NOTE:__ The signs used to indicate a certain amount of measures or choruses vary.



The above illustrate a few that are used. They can also be used to indicate rests. This is not the case at Letter "C," however. When presented with a numeral above it, it indicates measures. So, at Letter "C," we have 10 measures of walking the blues. If WALK had not been indicated, the  would have represented 10 measures of rest. Use your good judgment in these ambiguous situations to determine what the copyist wants.

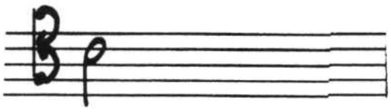
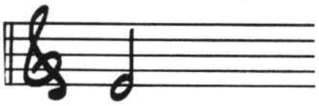
GIVE THE CHART A CHANCE

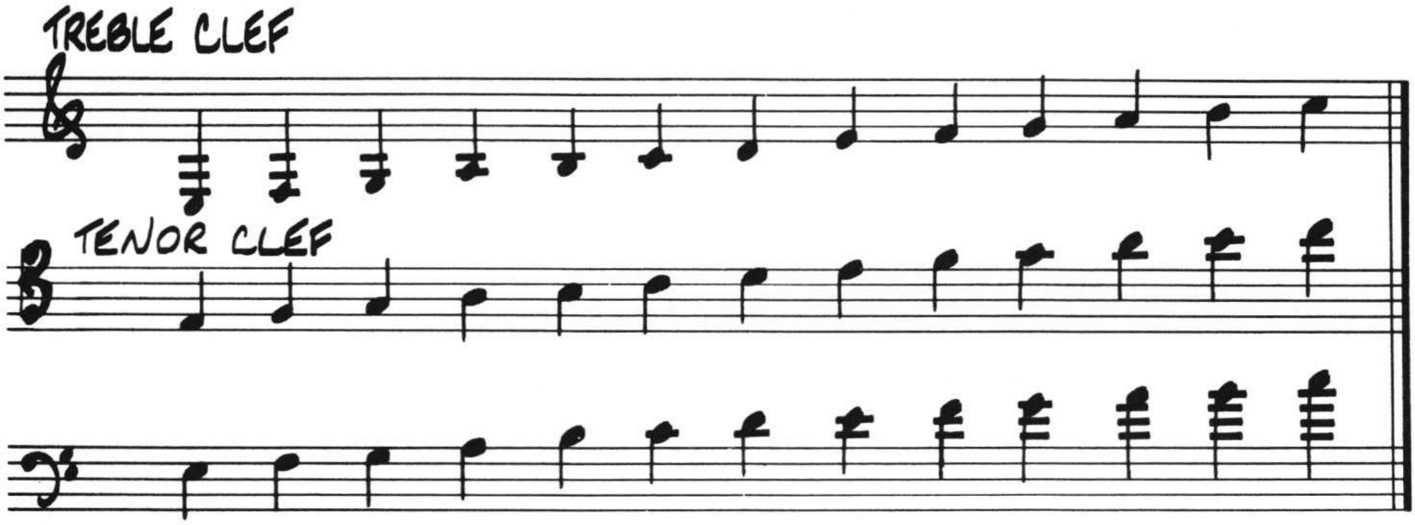
Until you become more familiar with a chart or know what the composer/arranger wants from you, it is important to play what is written. On many charts you'll play, you'll have the opportunity to "improve" upon what is written. However, first give the chart a chance. This is also a good way to show the band and band director how much better your ideas may be when compared to those of the arranger's (as far as a bass part may be concerned). Be careful, though. The arranger may have in mind for you to reinforce, harmonize, etc., another part. After reading through a chart as is, I'll often ask the conductor if he/she wants me to play exactly what is written. If not, I've got a bit more freedom.

It may also help to keep charts more interesting for all if, after you have thoroughly learned the chart and find that you have a bit of freedom, to try different things. Use your better judgment to determine if the chart is the sort of thing that you can "stretch out" with. Let the chart act as a guide; a vehicle for your creativity. Again, it is important to learn to sense when to play what is written.

CLEFS

Here is a chart which may help you when you encounter the other clefs that bassists are often required to read: the Treble Clef and the Tenor Clef. The notes have been arranged so that when viewed vertically you can determine what a particular note is in the various clefs.

Example: If you read this note in the Tenor Clef  but are not sure of what it is, by looking directly below it on the bass clef line, you can see that it is the same thing as the Bass Clef "C". If you read this note in Treble Clef  but are not sure of what it is, by looking directly below it (2 staves) on the Bass Clef line, you can see that it is the same thing as the Bass Clef "E", and so on.



A WORD ON MAJOR/MINOR

The indication of Minor (min., mi., m, —) after the letter name of a chord (Example: C min.) always refers to altering the third, making its distance from the root a minor third (3 half-steps). So, you can see a chord with more than one alteration (Example: $C_{7\flat 5}^{\flat 9}$) but if Minor does not immediately follow the letter name of the chord, the distance from the root to the third will be major (4 half-steps).

The indication of Major (Maj., M, △) after the letter name of a chord (Example: C Maj.) always refers to a Major seventh (one half-step away from the root). If you see C Maj.9, it means that the seventh of the chord is Major and there is also a ninth in the chord (C E G B D).

A combination of the 2 is possible. Example: Cmin.Maj.9 = C $E^{\flat}$ G B D

You will never see CMaj.min.7. In order for the min. in the preceding example to effect the third, it must appear immediately after the chord's letter name (Cmin.Maj.7). In traditional theory, the phrase "Major Minor Seventh" is used to refer to a Seventh chord. So, a C"Major Minor Seventh" = C_7.

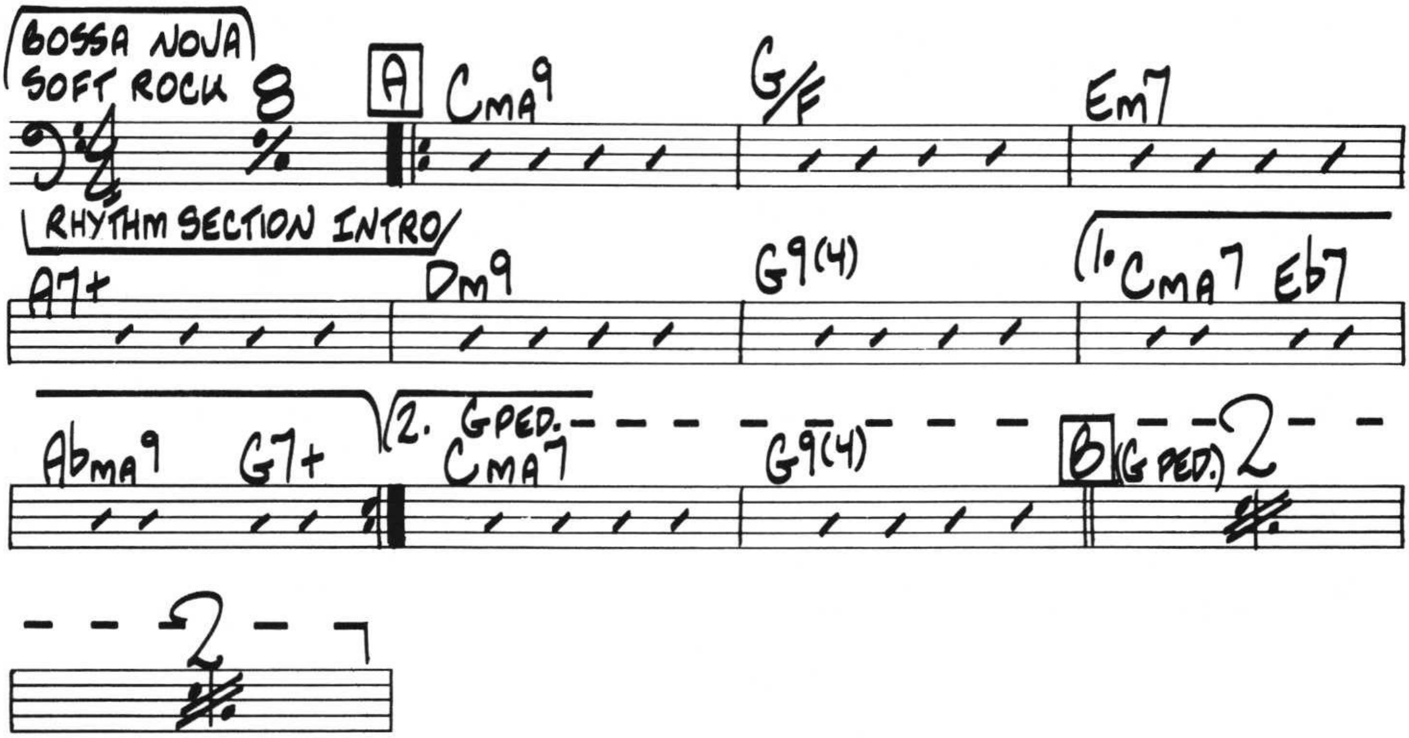
IN ADDITION

Suspended, Sus. 4, Sus. or 4 (appearing after the letter name of a chord) all mean that the third of the chord is replaced by a fourth. Example: C_7 Sus. = C F G $B^{\flat}$

Pedal or Ped. (appearing after the letter name of a chord) means that that particular note should be played as a pedal tone (either to be played entirely or receive much emphasis).

Chords with specific bass notes. There will be times when a bassist runs across something like this: F_7/C. The F_7 above the slash (/) tells us what the chord is. The note below the slash (C) tells us the note that is to be played in the bass.

An example of items discussed in "IN ADDITION:"



CHAPTER VIII

DISCOGRAPHY

The suggested recordings and discographies are for those who don't know where to start. The Ray Brown recordings were picked for their clarity in order to make it easy for the bassist to hear and analyze. It is not mandatory to acquire these particular recordings, especially if the student has other recordings that he/she enjoys more that illustrate what is being discussed.

The following discography is from "THE EVOLVING BASSIST" by Rufus Reid. "In each category I have listed significant bass players that you should know or at least know their existence. These players represent only a small portion of the many excellent bassists on recordings and also those who have not been as fortunate to record. The sole purpose of this discography is to stimulate interest and broaden your total bass concept."

Rufus Reid, Author, "THE EVOLVING BASSIST"

Jimmy Blanton	Duke Ellington - IN A MELLOTONE	RCA LPM 1364
	DUKE ELLINGTON AND ORCHESTRA	Columbia 35322
Slam Stewart	LIONEL HAMPTON ALL STARS	Decca DL74194
	Stewart - BOWIN' SINGIN' SLAM	Savoy MG12067
Oscar Pettiford	ESSEN JAZZ FESTIVAL ALL STARS	Fantasy 86015
	Pettiford - STARDUST	Bethlehem BCP-33
	Pettiford - MEMORIAL ALBUM	Prestige PR7813
	Pettiford - MY LITTLE CELLO	Fantasy 86010
Charles Mingus	Mingus - MY FAVORITE QUINTET	Fantasy JWS5
	Mingus - LET MY CHILDREN HEAR MUSIC	Columbia KC-31039
	Mingus - QUARTET AND MAX ROACH	Fantasy 86009
	Mingus - TOWN HALL CONCERT	Fantasy JWS9
Ray Brown	RAY BROWN ALL STAR BIG BAND	Verve V6-8444
	RAY BROWN AND MILT JACKSON	Verve V6-8615
	Oscar Peterson - AFFINITY	Verve 68516
	Oscar Peterson - WEST SIDE STORY	Verve 68454
	Quincy Jones - WALKING IN SPACE	A&M SP3023
	RAY BROWN AND LAURINDO ALMEIDA	Century City 80102
Percy Heath	Modern Jazz Quartet - LIVE AT THE LIGHTHOUSE	Atlantic S-1486
	Modern Jazz Quartet - FONTESSA	Atlantic S-1231
Andrew Simpkins	The Three Sounds - MOODS	Blue Note 84044
	STANLEY TURRENTINE WITH THE THREE SOUNDS	Blue Note 84057
	QUARTESCENCE	Van-Los Music VLM3608
Paul Chambers	Chambers - BASS ON TOP	Blue Note 81569
	Chambers - WHIMS OF CHAMBERS	Blue Note 81534
	MILES DAVIS AT CARNEGIE HALL	Columbia CL1812
	Miles Davis - KIND OF BLUE	Columbia CS8163
Scott La Faro	Bill Evans - SUNDAY AT THE VILLAGE VANGUARD	Riverside 376
Gary Peacock	Bill Evans - TRIO '64	Verve V68578

Richard Davis	MUSES FOR RICHARD DAVIS	BASF 20725
	Eric Dolphy Memorial Album - ALONE TOGETHER	Veejay 2503
	Richard Davis & Elvin Jones - HEAVY SOUNDS	Impulse A9160
	Thad Jones & Mel Lewis - CENTRAL PARK NORTH	Solid State 18058
	Joe Zawinul - RISE AND FALL OF THE THIRD STREAM	Vortex S2002
Eddie Gomez	THE BILL EVANS ALBUM	Columbia 30855
	BILL EVANS AT THE MONTREUX JAZZ FESTIVAL	Verve V68762
	Bill Evans - SIMPLE MATTER	Verve 68675
Bob Cranshaw	Lee Morgan - SIDEWINDER	Blue Note 84157
	Sonny Rollins - NEXT ALBUM	Milestone 9042
	Sonny Rollins & Co. - THE BRIDGE	RCA LST2527
Ron Carter	Eddie Harris - IN SOUND	Atlantic S1448
	Carter - UPTOWN CONVERSATIONS	Embryo SD521
	Carter - BLUES FARM	CTI 6027
	Carter - ALL BLUES	CTI 6037
	Miles Davis - MY FUNNY VALENTINE	Columbia CS9106
	Miles Davis - FOUR AND MORE	Columbia CS9253
	Herbie Hancock - MAIDEN VOYAGE	Blue Note 4195
	Jim Hall & Ron Carter - ALONE TOGETHER	Milestone 9045
Dave Holland	Hal Galper - INNER JOURNEY	Mainstream 398
	Holland - MUSIC FOR TWO BASSES	ECM 1011ST
Buster Williams	Herbie Hancock - FAT ALBERT ROTUNDA	Warner Bros. S1834
	Herbie Hancock - PRISONER	Blue Note ST84321
	Jazz Crusaders - POWERHOUSE	World Pacific 20136
Miroslav Vitous	Chick Corea - NOW HE SINGS, NOW HE SOBS	Solid State 18039
	Vitous - INFINITE SEARCH	Embryo 524
	Weather Report - I SING THE BODY ELECTRIC	Columbia KC31352
Stan Clarke	Clarke - CHILDREN OF FOREVER	Polydor PD5531
	Chick Corea - RETURN TO FOREVER	ECM 1022
	Joe Henderson - IN PURSUIT OF BLACKNESS	Milestone 9034
	Dexter Gordon - CA'PURANGE	Prestige 10051
	Joe Farrell - MOON GERMS	CTI 6023
Wilbur Ware	Sonny Rollins - NIGHT AT VILLAGE VANGUARD	Blue Note 81581
Cecil McBee	Pharoh Sanders - THEMBI	Impulse S-9206
	Charles Tolliver & Stanley Cowell - MUSIC, INC.	Strata-East 463 West Street New York, NY 10014
	Charles Lloyd - FOREST FLOWER	
Sam Jones	WES MONTGOMERY AND FRIENDS	Milestone 47013
	Cedar Walton Trio - A NIGHT AT BOOMERS, VOL. 1	Muse 5010

ELECTRIC BASS DISCOGRAPHY

Monk Montgomery	(First recorded jazz electric bassist.)	
	M. Montgomery - BASS ODYSSEY	Chisa CS806
	M. Montgomery - IT'S NEVER TOO LATE	Chisa
	M. Montgomery - REALITY	Philadelphia International distributed by Columbia
Chuck Rainey	Roberta Flack - QUIET FIRE	Atlantic S1594
	CHUCK RAINEY COALITION	Cobblestone 9008
	Quincy Jones - WALKING IN SPACE	A&M 3023
James Jameson	Marvin Gaye - WHAT'S GOIN' ON?	Tamila S310
Richard Evans	Evans - DEALING WITH HARD TIMES	Atlantic SD1604
Wilton Felder	The Crusaders - 2ND CRUSADE	Blue Thumb BTS7000

CLASSICAL DISCOGRAPHY

Gary Karr	Serge Koussevitzky - CONCERTO FOR DOUBLE BASS	CRI S-248
	Karr - BASS VIRTUROSO (Suite and Sonata for double bass and piano and for double bass and guitar)	Golden Crest RE7031
Bertram Turetzky	Turetzky - THE VIRTUOSO DOUBLE BASS	Medea Records
	THE NEW SOUND OF BERTRAM TURETZKY	ARS-NOVA RECORDS 606 Raleigh Pl. S.E. Washington, D.C. 20032
Barry Green	NEW MUSIC FOR THE DOUBLE BASS ROMANTIC MUSIC FOR THE DOUBLE BASS BAROQUE MUSIC FOR THE DOUBLE BASS	These may be ordered: Piper Records P. O. Box 1713 Cincinnati, OH 45201

ALBUMS ON WHICH RUFUS REID CAN BE HEARD

Is It In - Eddie Harris	Atlantic SD 1659
Charlie Parker Memorial Concert	Cadet 60002
The Chase! Gene Ammons and Dexter Gordon	Prestige 10010
Kaleidoscope - Nancy Wilson	Capitol ST852
Instant Death - Eddie Harris	Atlantic 1611
Eddie Harris Sings the Blues	Atlantic 1625
Excursion - Eddie Harris	Atlantic SD2311
Mirage - The Awakening	Black Jazz BJQD/15
Incantation - The Forefront	Forefront Publications 1945 Wilmette Avenue Wilmette, IL 60091

RAY BROWN

There are so many bassists to listen to and learn from that I've found many bassists to be confused as to where to start (in regards to jazz solos). At first, I thought it unwise to single out any one bassist for fear of tampering with stylistic influences. However, for the sake of those who just don't know where to start, I'll single one out: Ray Brown. He is almost always recorded well and clearly, thereby making it fairly easy to distinguish what he is doing. His rhythmic time is good. His intonation is consistently good. His solos are coherent and usually approached from a melodic stand-point. THIS IS NOT TO IMPLY THAT THERE ARE NOT OTHER GOOD BASSISTS THAT YOU OR I CAN CHOOSE TO LEARN FROM. This is A start (not THE start) for those who need a point of departure.

I have listed some albums upon which Ray Brown can be heard:

Milt Jackson - THAT'S THE WAY IT IS	Impulse 9189
Herb Ellis/Ray Brown - HOT TRACKS	Concord CJ-12
Oscar Peterson - NIGHT TRAIN, VOL. 2	Verve 68740
(Note: The above 3 contain solos of medium difficulty.)	
Herb Ellis/Freddie Green - RHYTHM WILLIE	Concord CJ-10
Oscar Peterson - WE GET REQUESTS	Verve 68606
Oscar Peterson - THE SOUND OF THE TRIO	Verve 8480
Oscar Peterson - NIGHT TRAIN	Verve 68538
Oscar Peterson - SOMETHING WARM	Verve 68631
Oscar Peterson - OSCAR PETERSON TRIO + 1 (Clark Terry)	Mercury 60975
Oscar Peterson - THE TRIO	Verve 68420

Add to this the Ray Brown examples in Rufus Reid's discography.

CHAPTER IX

REFERENCE

I would like to mention a few reference guides that may be helpful:

COMPREHENSIVE CATALOG OF AVAILABLE LITERATURE FOR THE DOUBLE BASS by Murray Grodner

This catalog presents literature available for the Double Bass. It includes all works under the headings METHODS, ETUDES & ORCHESTRAL STUDIES, SOLO LITERATURE, CHAMBER MUSIC and CONTEMPORARY BOOKS ABOUT THE DOUBLE BASS. Also included is a list of AVAILABLE RECORDINGS OF SOLO WORKS FOR THE DOUBLE BASS. It lists publishers, prices, level of difficulty and other essential, useful information.

Available through:
LEMUR MUSICAL RESEARCH
Box 71
Bloomington, Indiana 47401

THE EVOLVING BASSIST by Rufus Reid

As the author puts it, this is "an aid in developing a total musical concept." Arco and pizzicato playing are discussed. Etudes, Chords, Blues, Rock Patterns and Scales are just a FEW items explored. One of the most complete method books available.

Available through:

MYRIAD LIMITED
P. O. Box 757
Teaneck, New Jersey 07666

or

STUDIO P/R, INC.
224 S. Lebanon Street
Lebanon, Indiana 46052

UNDERSTANDING LATIN RHYTHMS, Volume 1 presented by Martin Cohen

Although geared toward percussionists, this record and instruction booklet affords the bassist with an invaluable guide for learning to play AUTHENTIC Latin styles. It features some of the best Latin percussionists and should be considered one of the best aides on the market today. Musical examples for the bassist are included in the instruction booklet.

Available through:
LATIN PERCUSSION, INC.
P. O. Box 88
Palisades Park, New Jersey 07650

RAY BROWN BASS METHOD by Ray Brown

Includes scales, chords, arpeggios, interesting blues bass lines and jazz etudes. Perhaps the first substantial book geared toward jazz bass basics.

Available through:
RAY BROWN MUSIC
P. O. Box 1254
Hollywood, California 90028

HOW TO PLAY THE ELECTRIC BASS and ELECTRIC BASS LINES, NO. 1 (also available: No. 2, 3, 4, and 5) by Carol Kaye

An excellent display of commonly used electric bass lines. HOW TO PLAY THE ELECTRIC BASS is not a method book but discusses and gives examples of styles played by electric bassists.

Available through:
GWYN PUBLISHING
P. O. Box 84043
Los Angeles, California 90073

JAMEY AEBERSOLD has a large line of PLAY ALONG records. They include jazz selections played by some of the top musicians in the business today.

Information/Catalog Available through:

JAMEY AEBERSOLD
1211 Aebersold Drive
New Albany, Indiana 47150

or

STUDIO P/R, INC.
224 S. Lebanon Street
Lebanon, Indiana 46052

CHAPTER X
BASS CHARTS

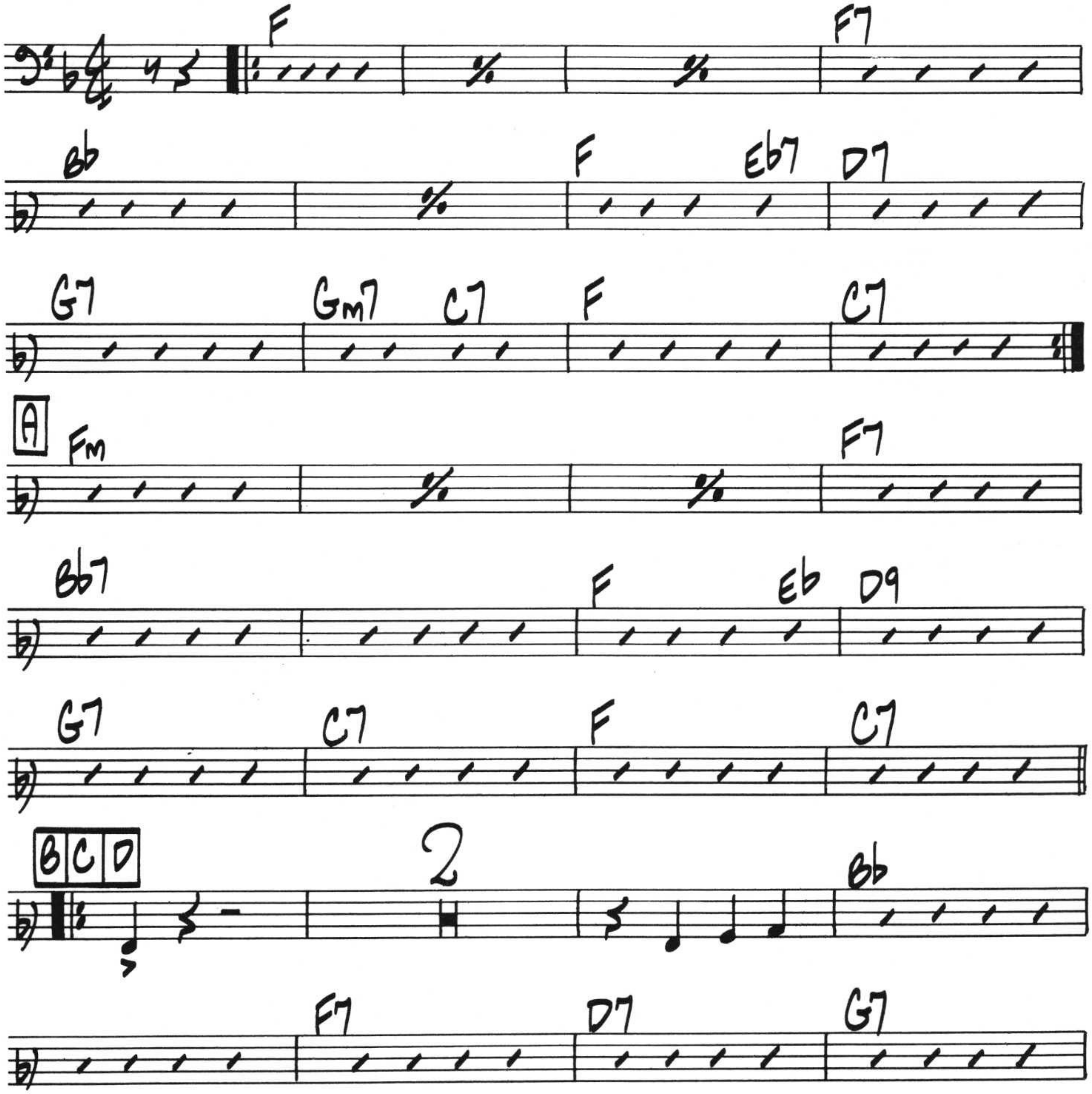
In order to allow you to use many of the techniques displayed in this book, I have included this chapter. This will allow you to see bass charts as they will often appear. This was the way the music appeared before me. My interpretation of the following charts can be heard on the record, "HATE TO SEE YOU GO," by Al Cobine. It can be ordered through STUDIO P/R, INC., the publisher of this book.

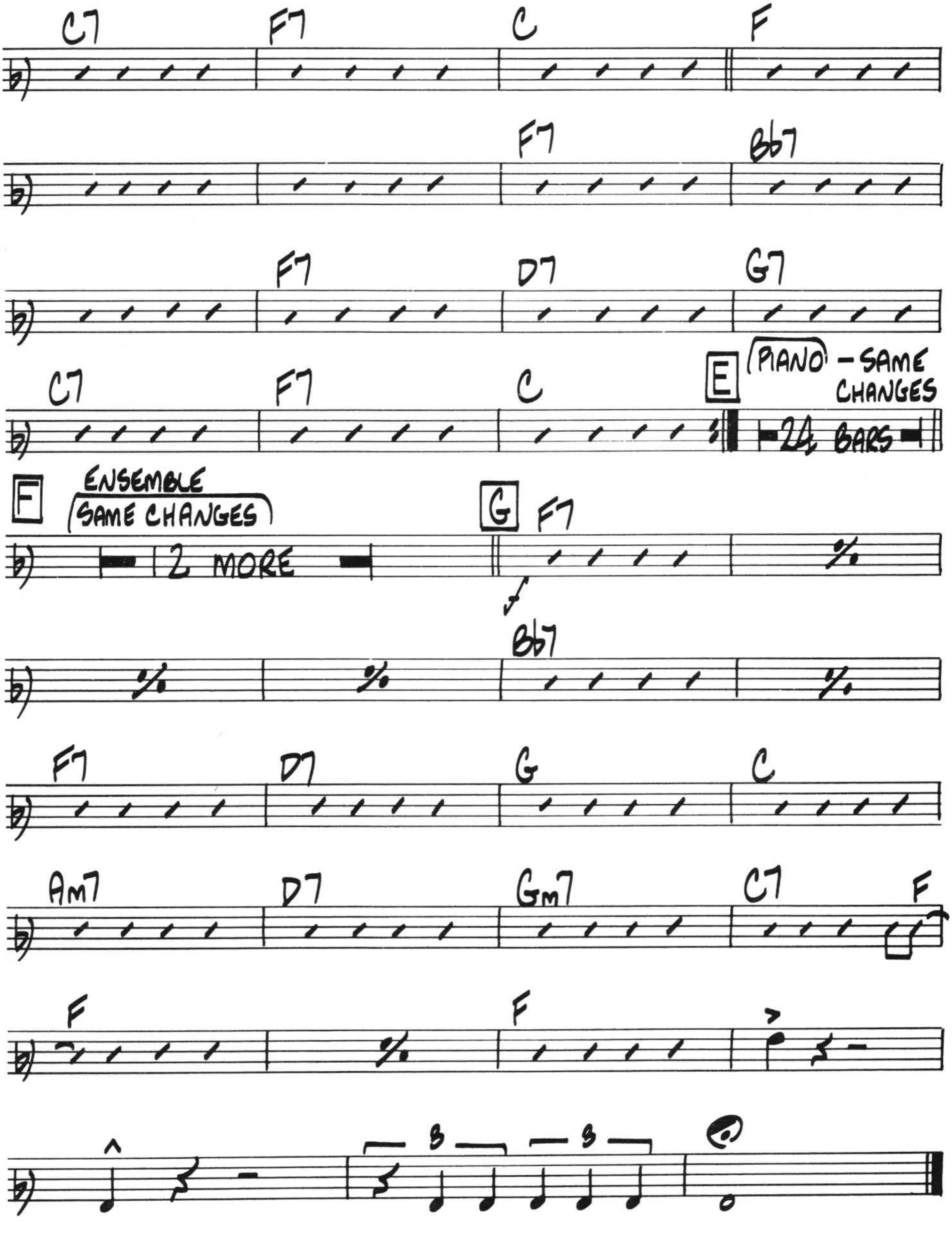
This is a guide for those who don't have the funds to purchase some of the many recordings mentioned in the discography. I hope that you'll enjoy playing these charts along with the record and that learning these styles will be a pleasant challenge.

John Clayton

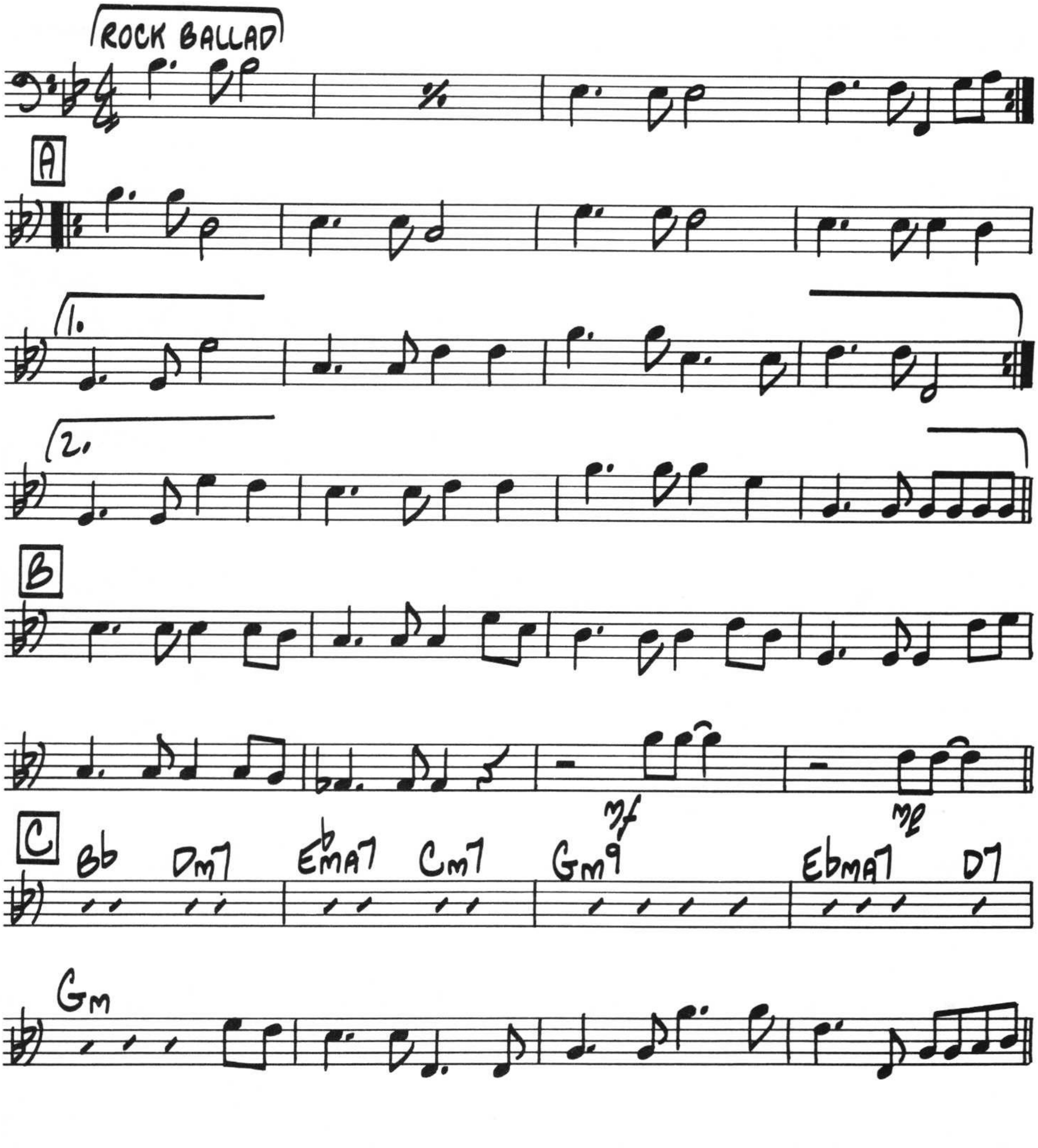
JOHN CLAYTON

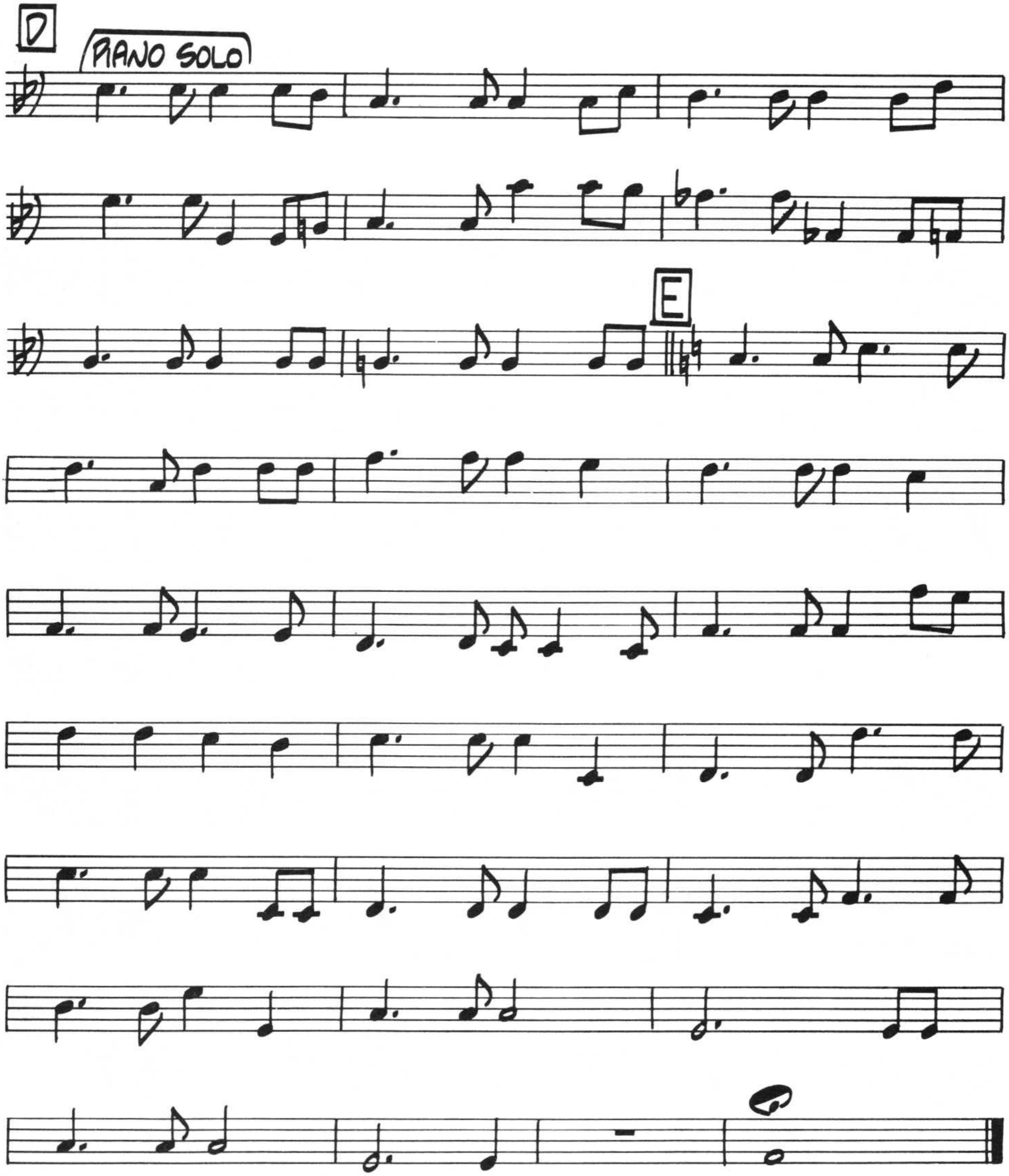
SIDE 1, TRACK 2



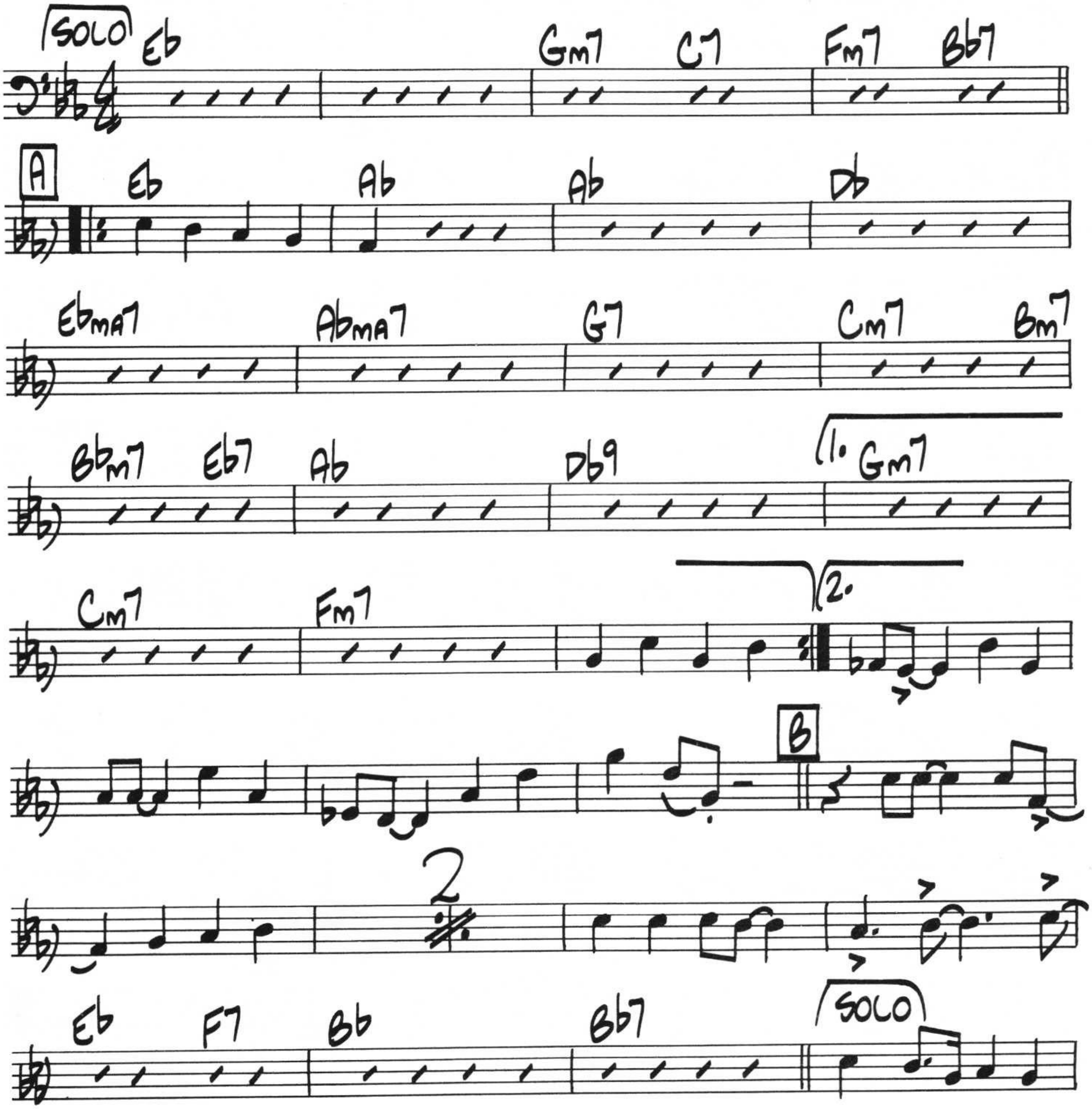

C7
F7
C
F
F7
Bb7
F7
D7
G7
C7
F7
C
E
(PIANO) – SAME CHANGES
24 BARS
F
ENSEMBLE
(SAME CHANGES)
2 MORE
G
F7
f
Bb7
F7
D7
G
C
Am7
D7
Gm7
C7
F
F
F
3
3

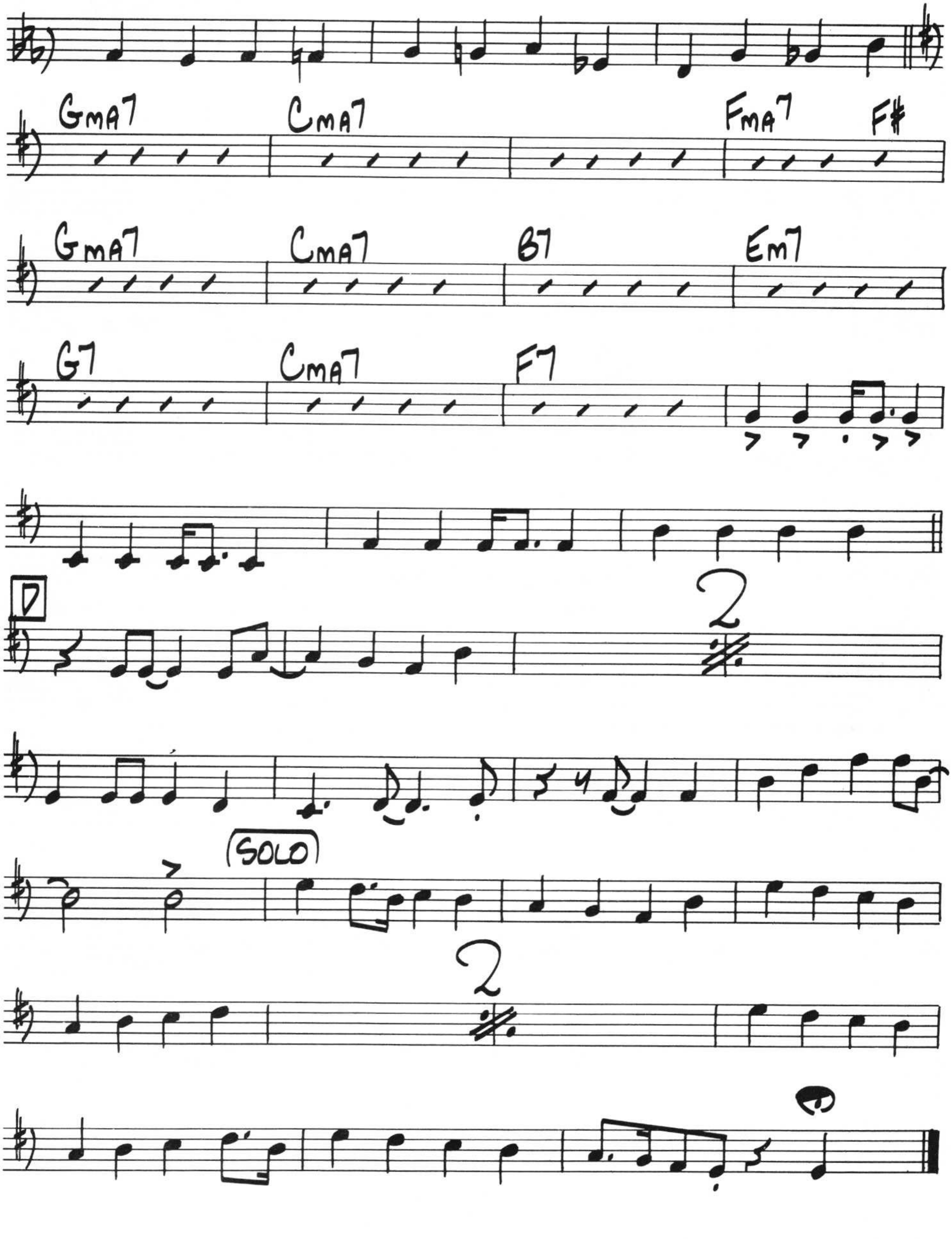
SIDE 1, TRACK 3



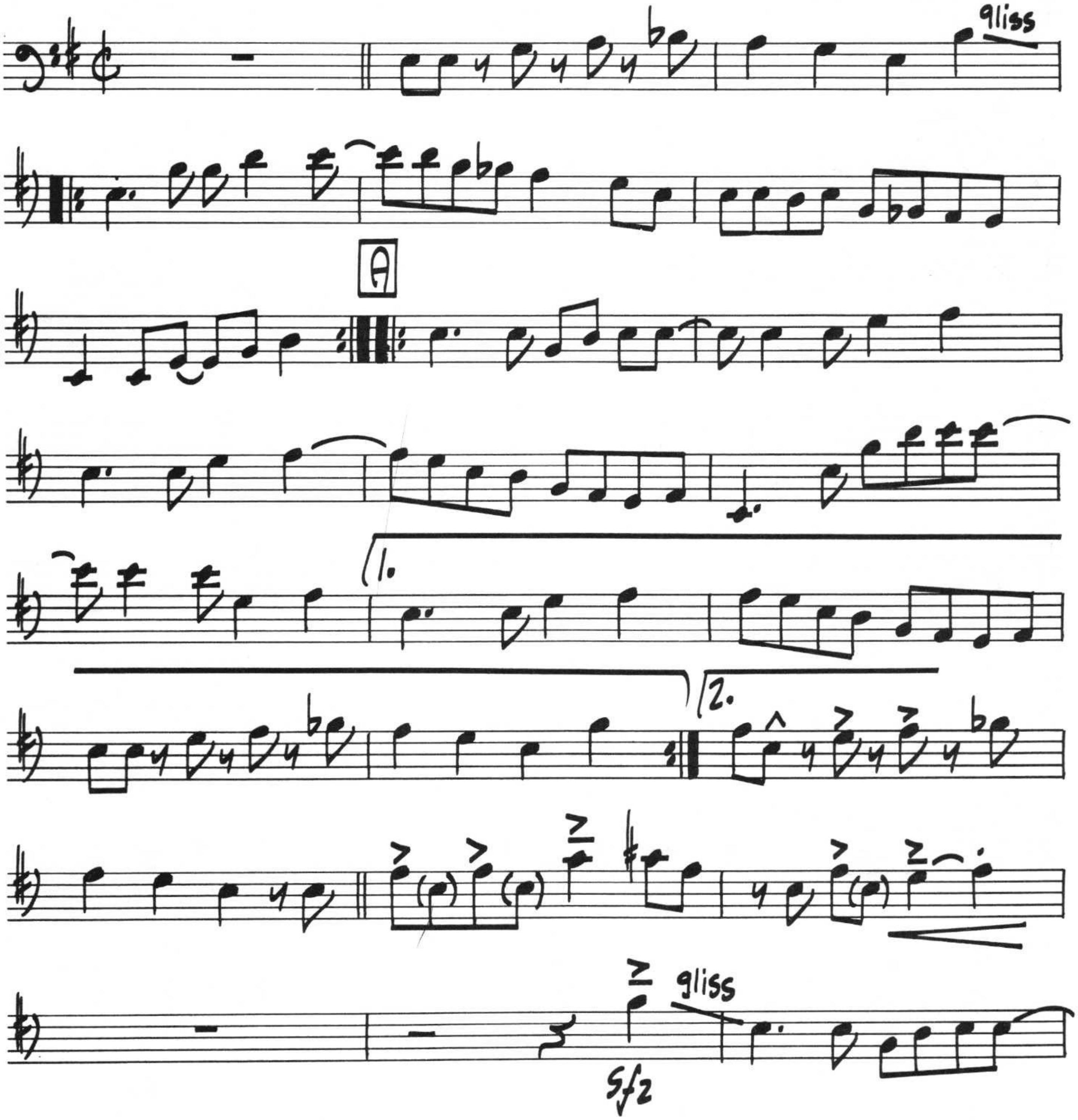

D
PIANO SOLO
E

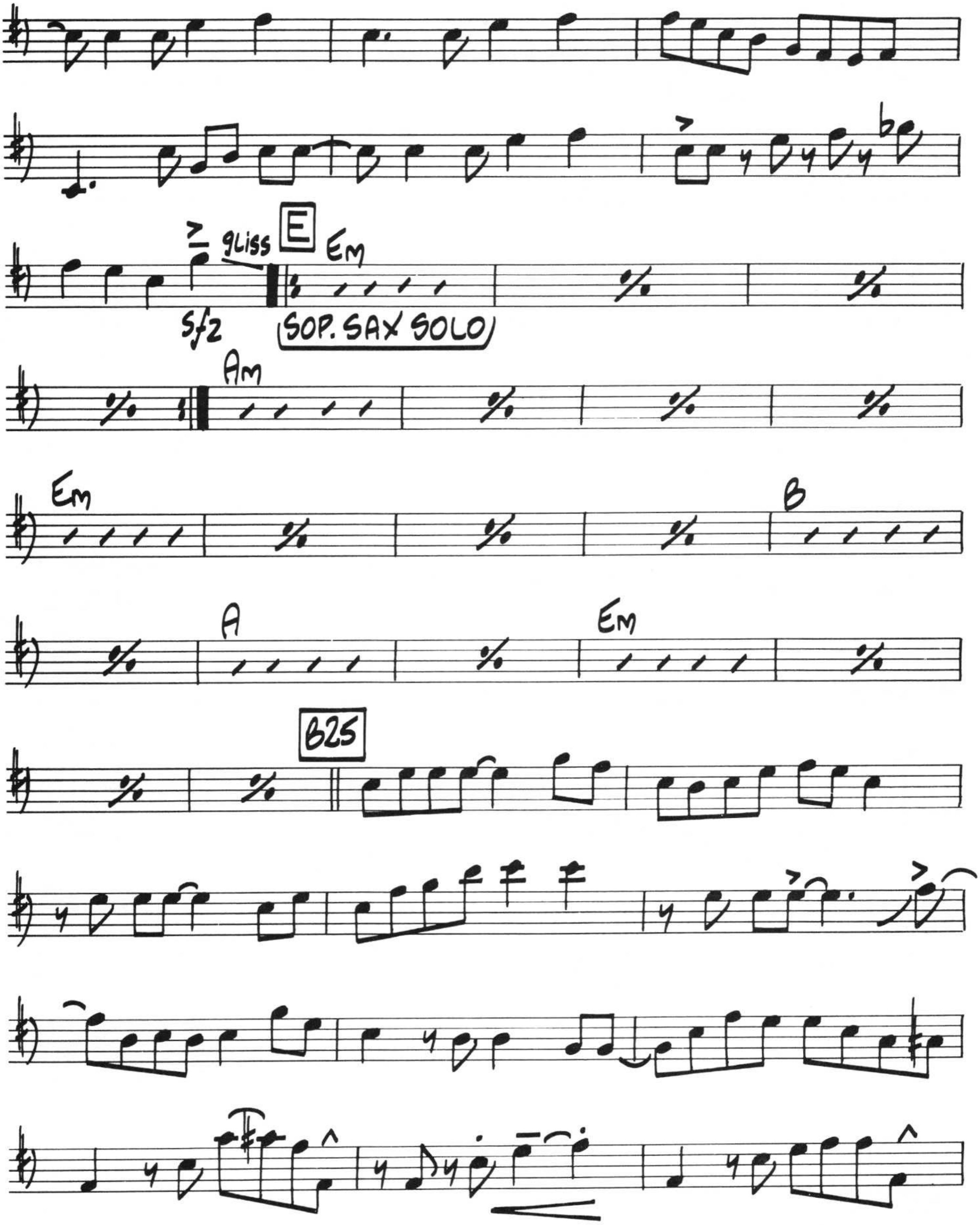
SIDE 1, TRACK 4

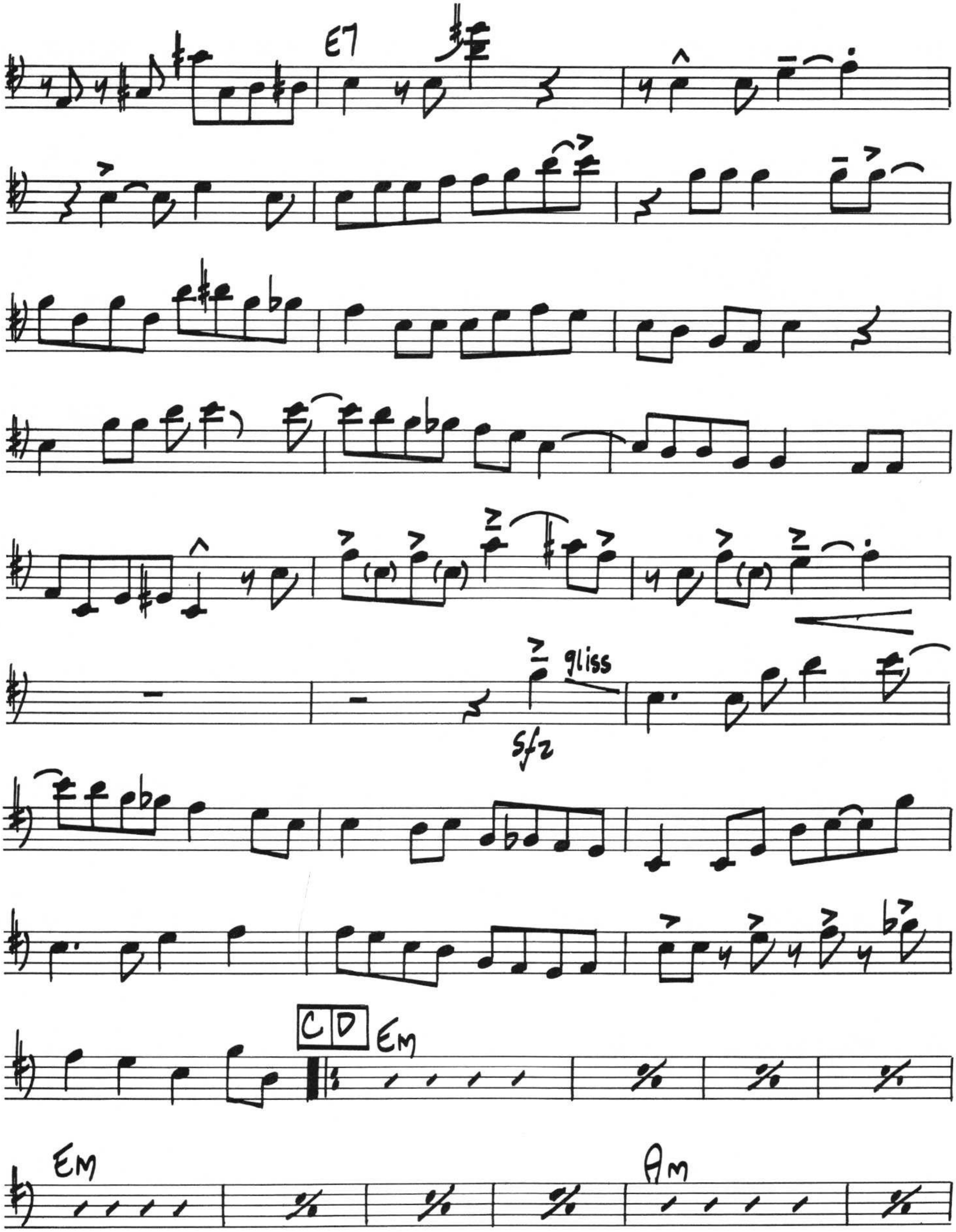


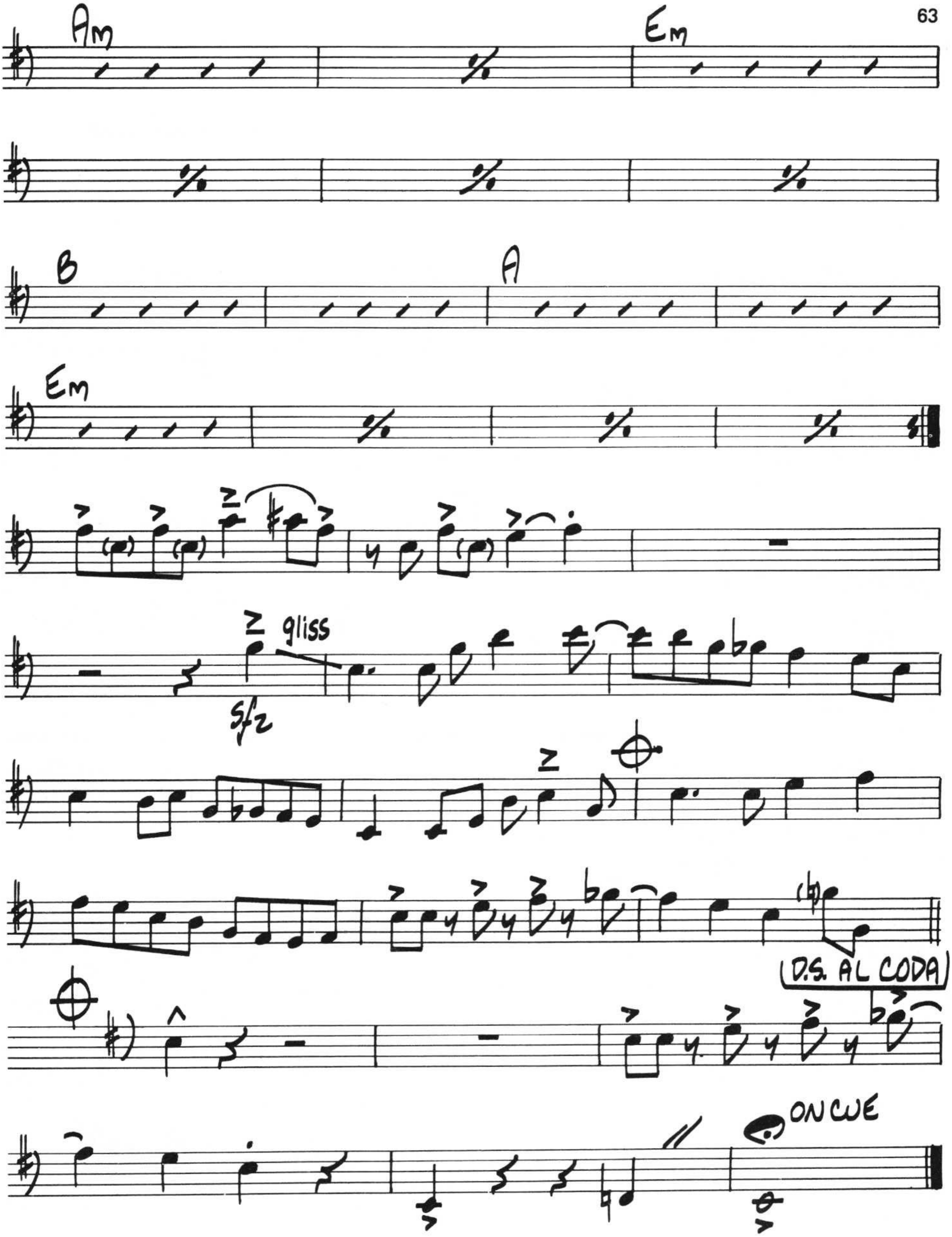

Gma7
Cma7
Fma7
F#
Gma7
Cma7
B7
Em7
G7
Cma7
F7
D
2
SOLO
2

SIDE 1, TRACK 5

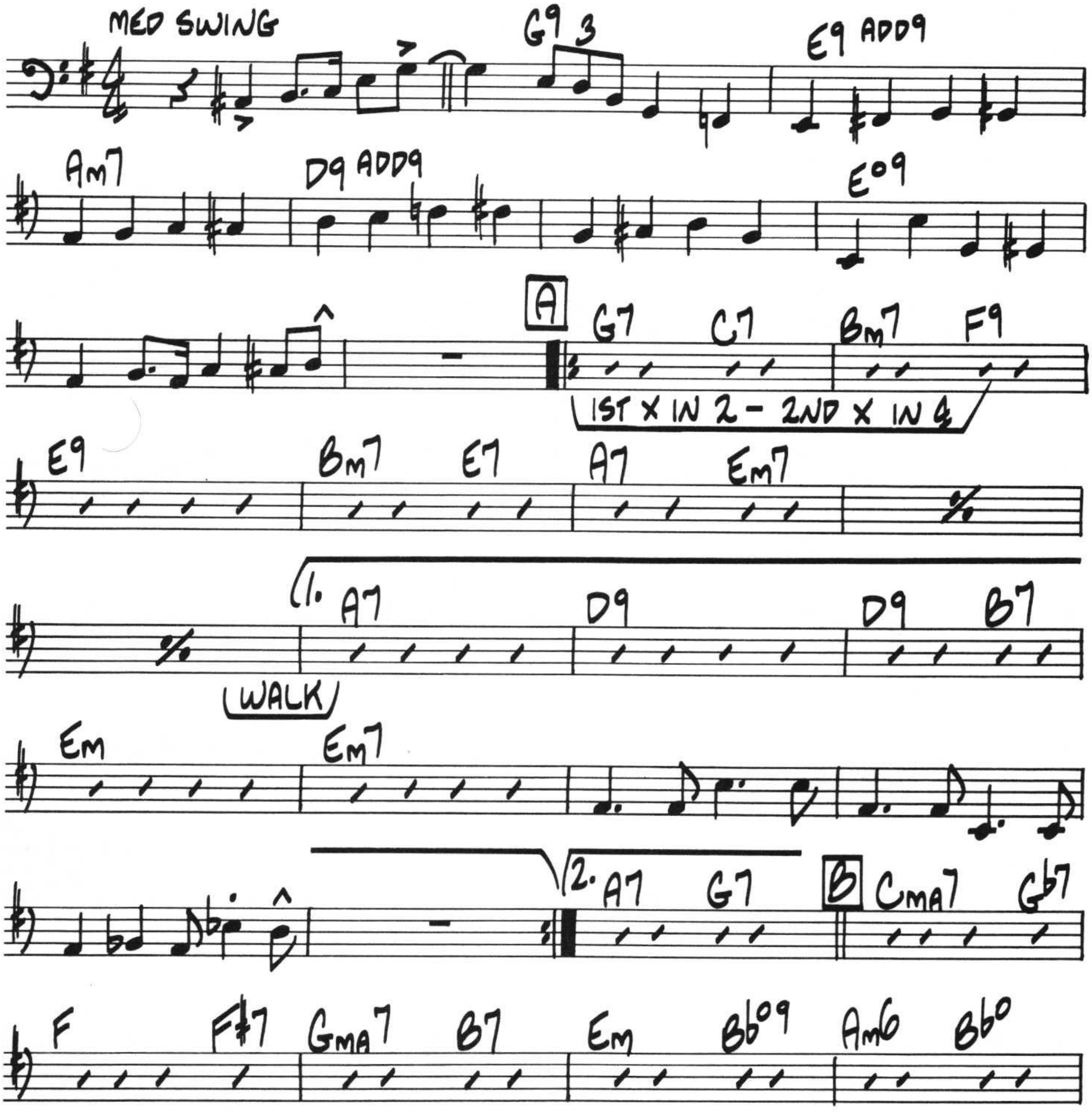


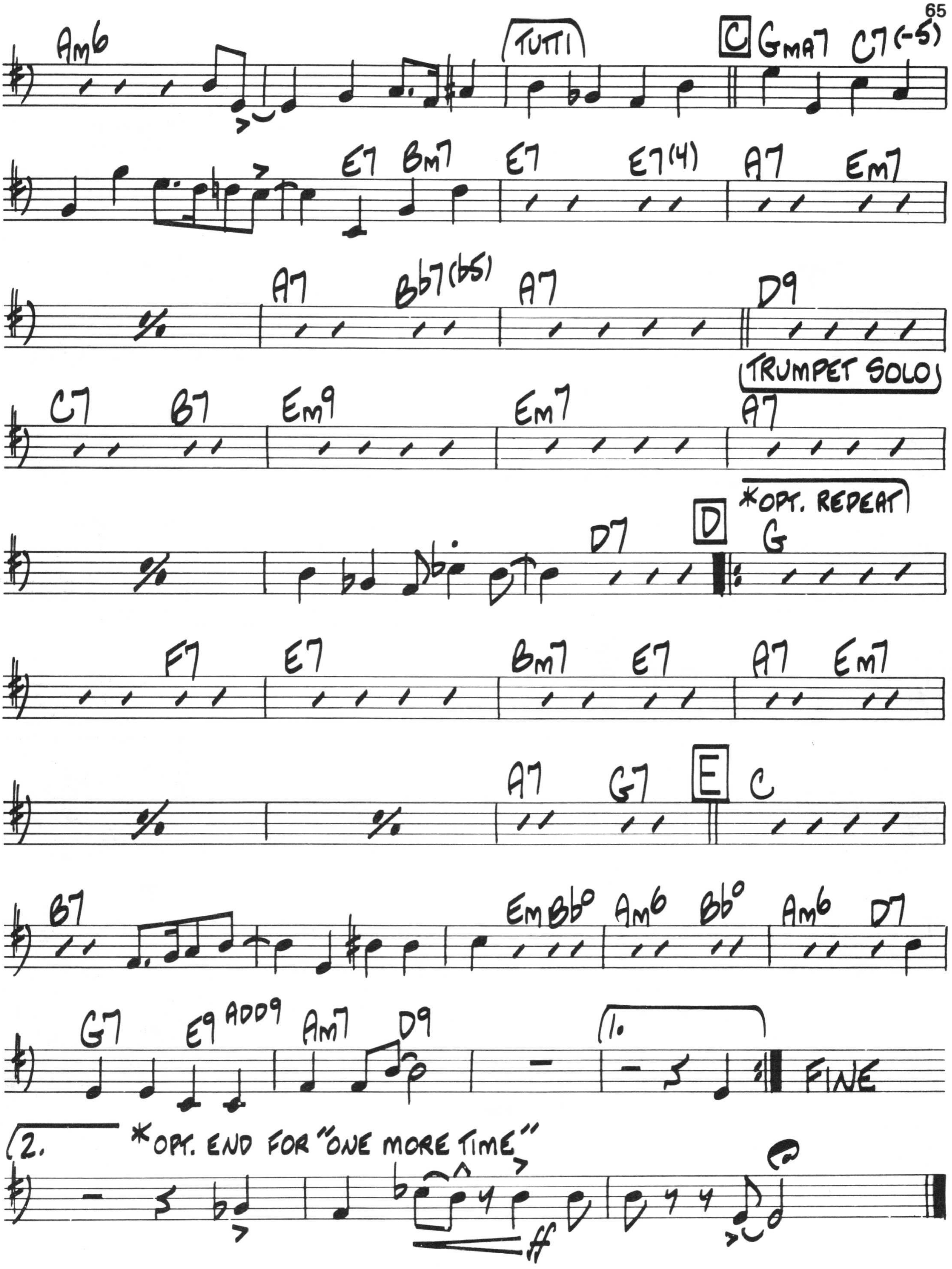

gliss
E
Em
Sfz
SOP. SAX SOLO
Am
Em
B
A
Em
B25


E7
gliss
sfz
C D
EM
EM
Am

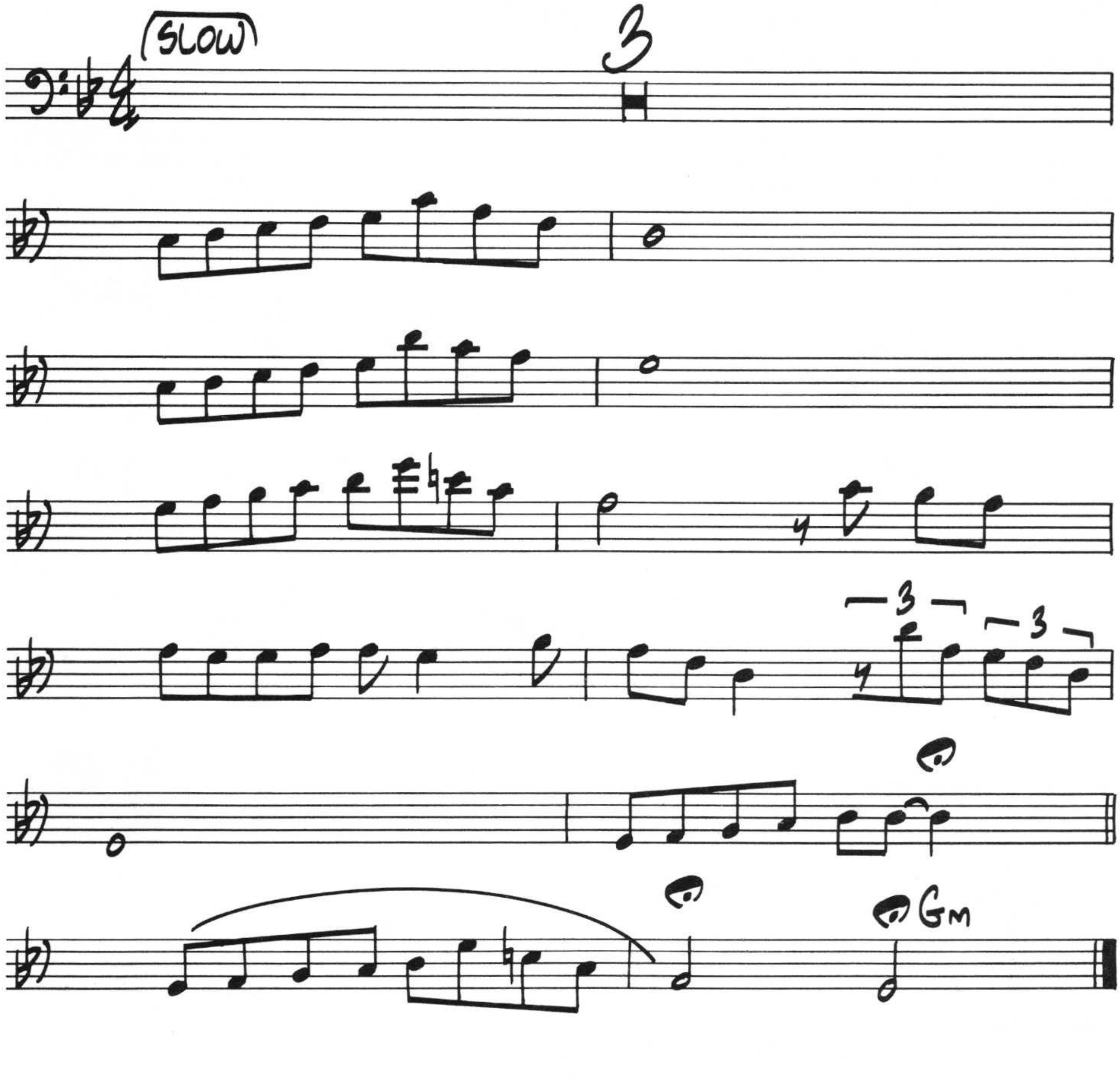

Am
Em
B
A
Em
gliss
sfz
D.S. AL CODA
ON CUE

SIDE 1, TRACK 6

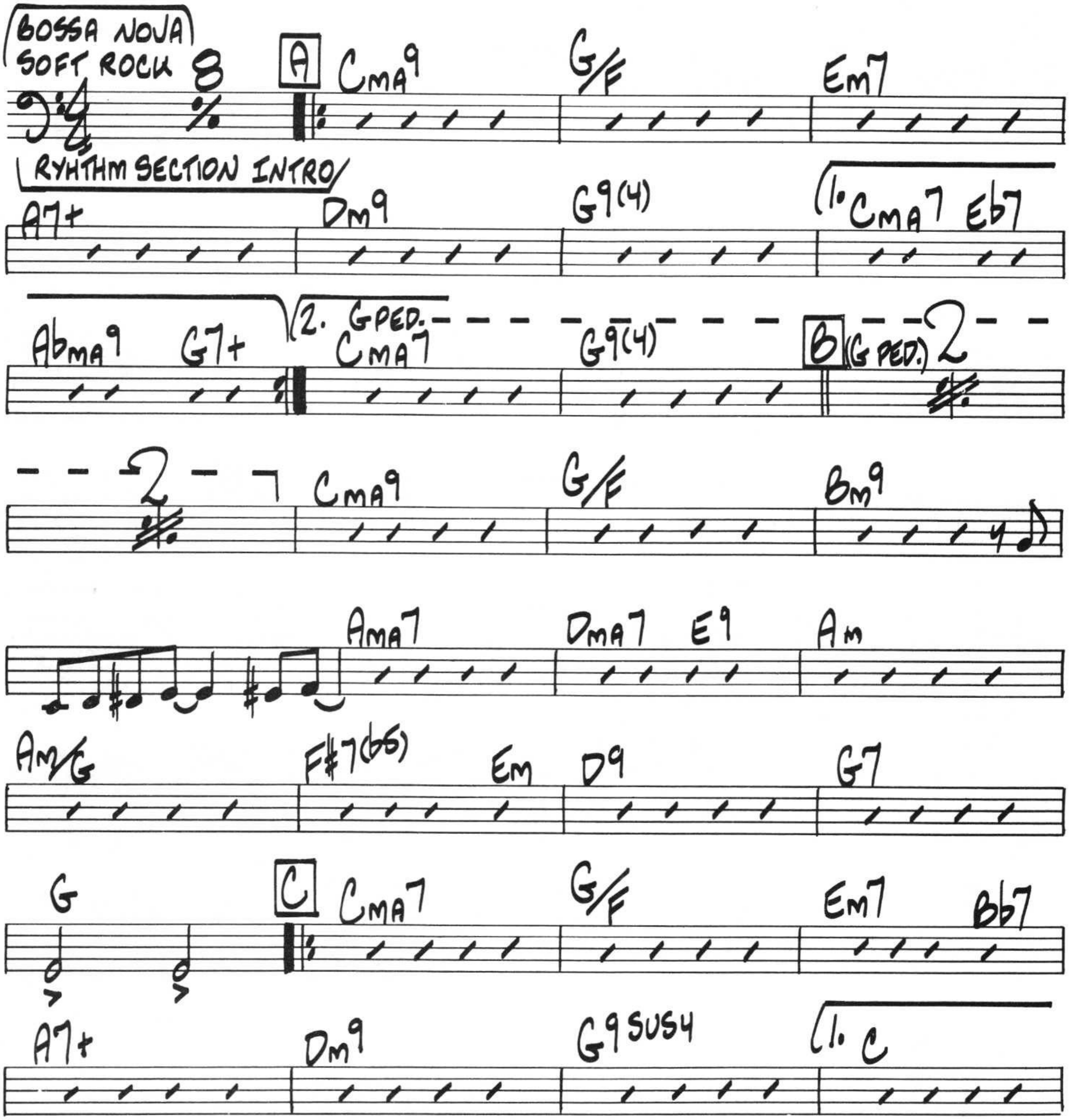


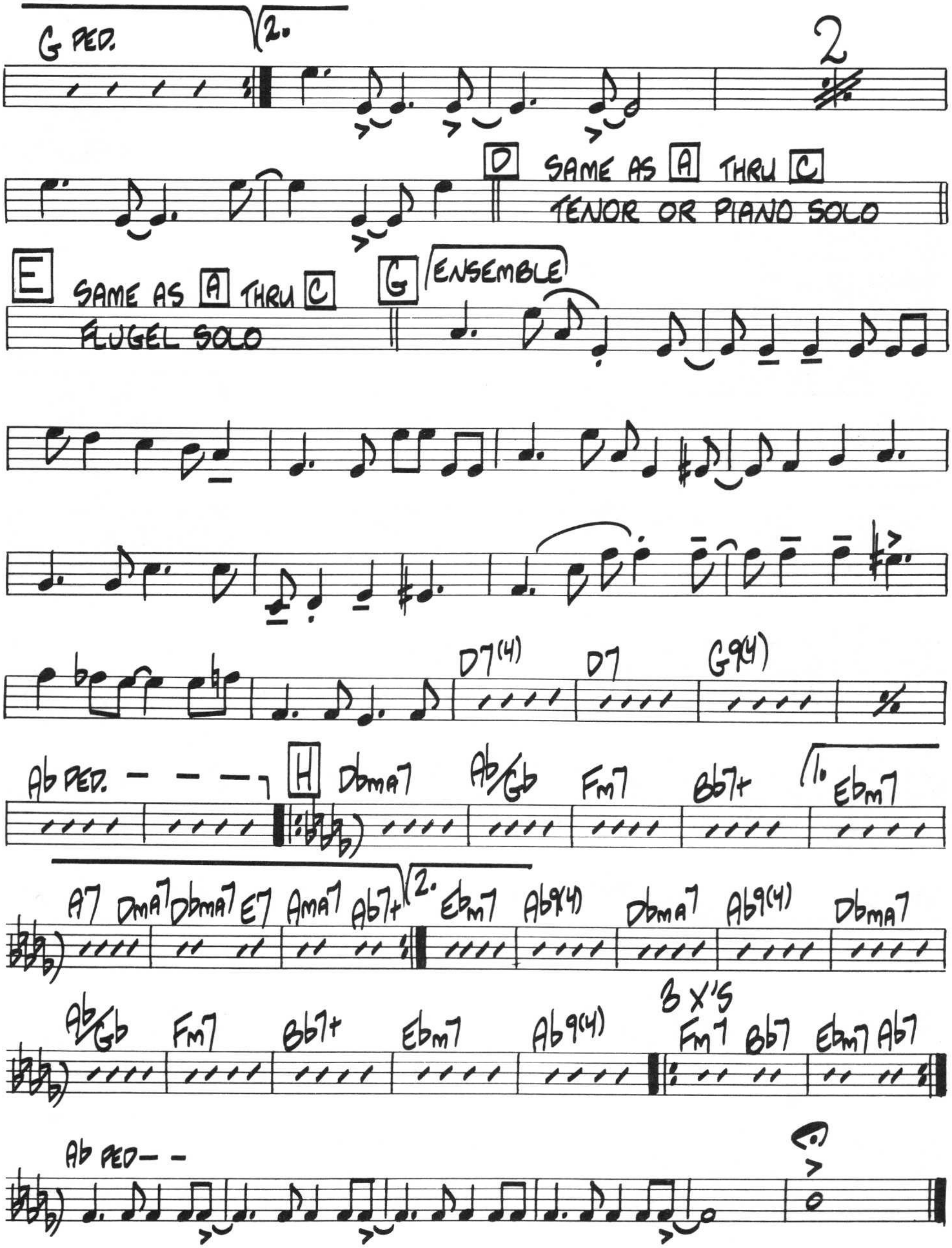

Am6
TUTTI
C
Gma7
C7(-5)
E7
Bm7
E7
E7(4)
A7
Em7
A7
Bb7(b5)
A7
D9
C7
B7
Em9
Em7
TRUMPET SOLO
A7
D7
D
*OPT. REPEAT
G
F7
E7
Bm7
E7
A7
Em7
A7
G7
E
C
B7
Em
Bb°
Am6
Bb°
Am6
D7
G7
E9 ADD9
Am7
D9
1.
FINE
2.
*OPT. END FOR "ONE MORE TIME"
ff

SIDE 2, TRACK 1

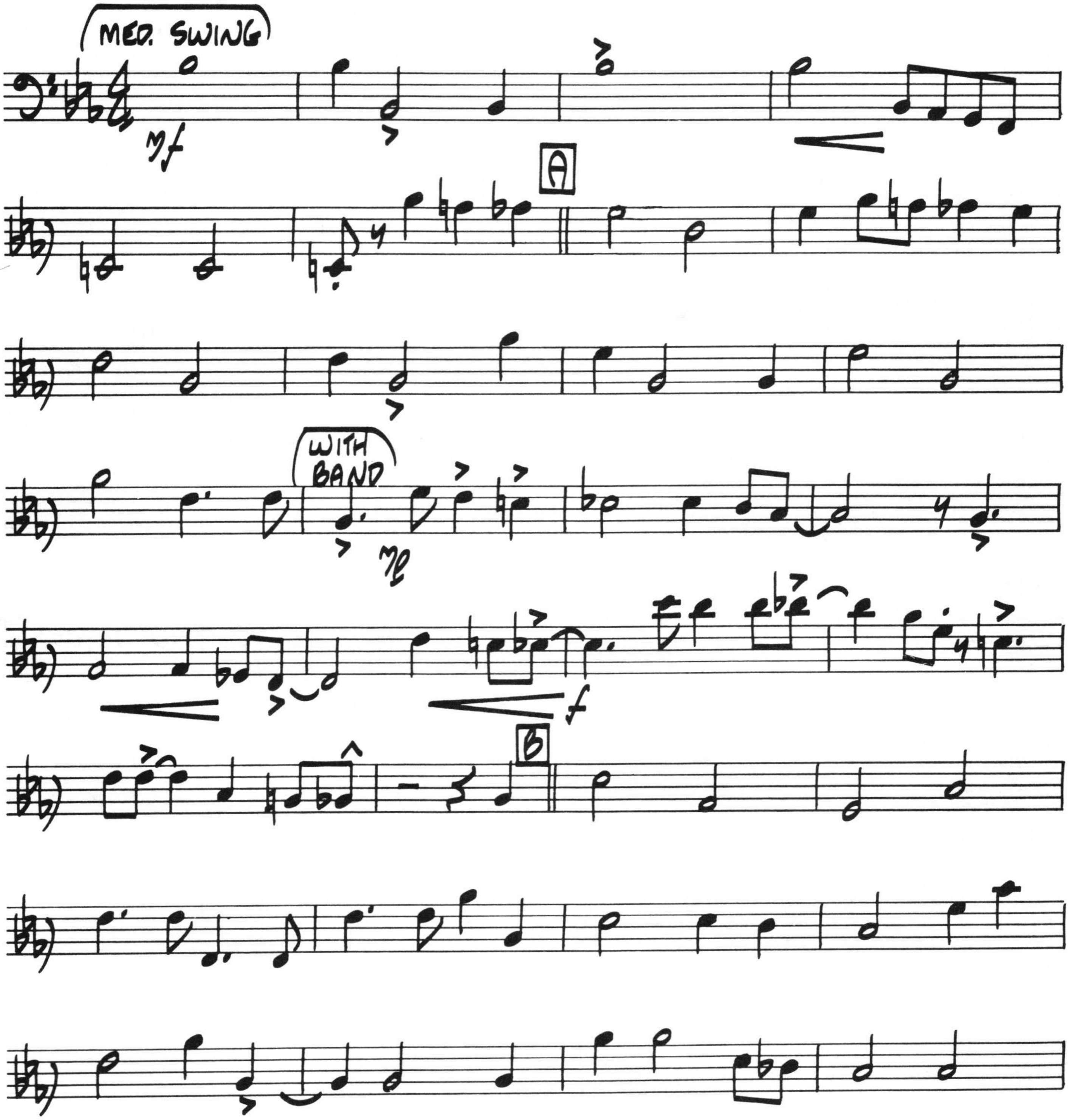


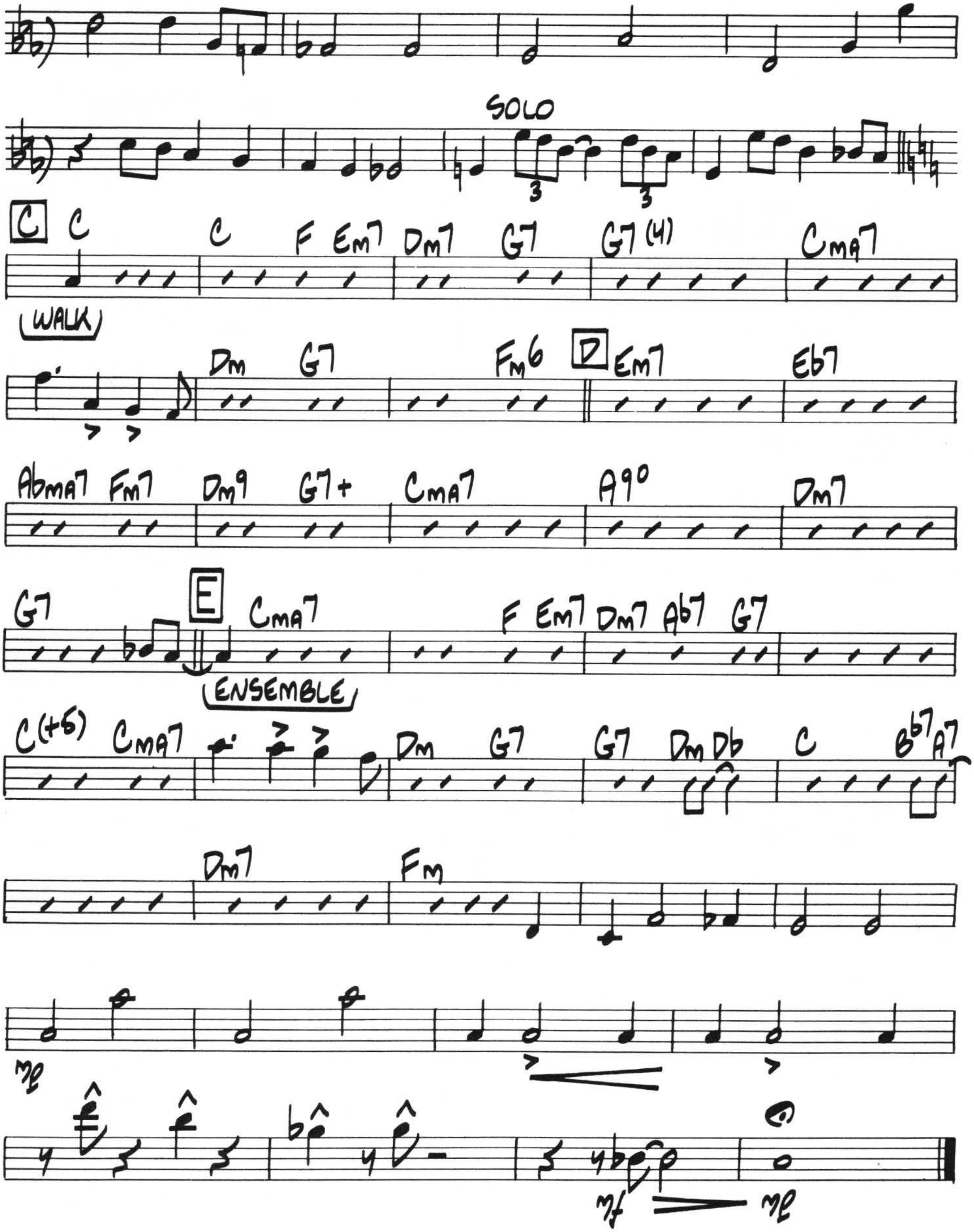
SIDE 2
TRACK 2



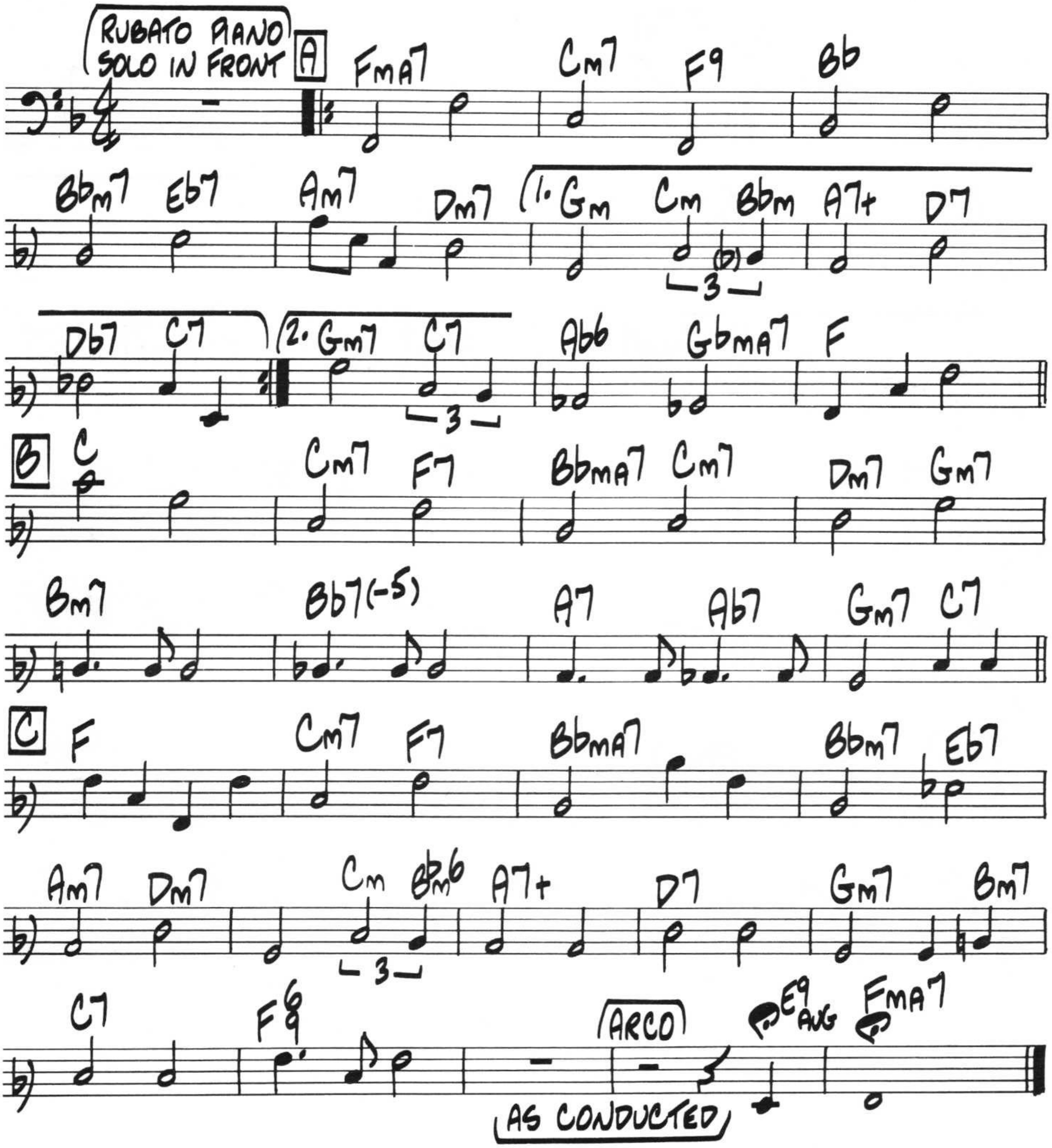

G PED.
2.
2
D
SAME AS A THRU C
TENOR OR PIANO SOLO
E
SAME AS A THRU C
FLUGEL SOLO
G
ENSEMBLE
D7(4)
D7
G9(4)
Ab PED.
H
Dbma7
Ab/Gb
Fm7
Bb7+
1.
Ebm7
A7
Dma7
Dbma7
E7
Ama7
Ab7+
2.
Ebm7
Ab9(4)
Dbma7
Ab9(4)
Dbma7
Ab/Gb
Fm7
Bb7+
Ebm7
Ab9(4)
3 X'S
Fm7
Bb7
Ebm7
Ab7
Ab PED

SIDE 2 TRACK 3

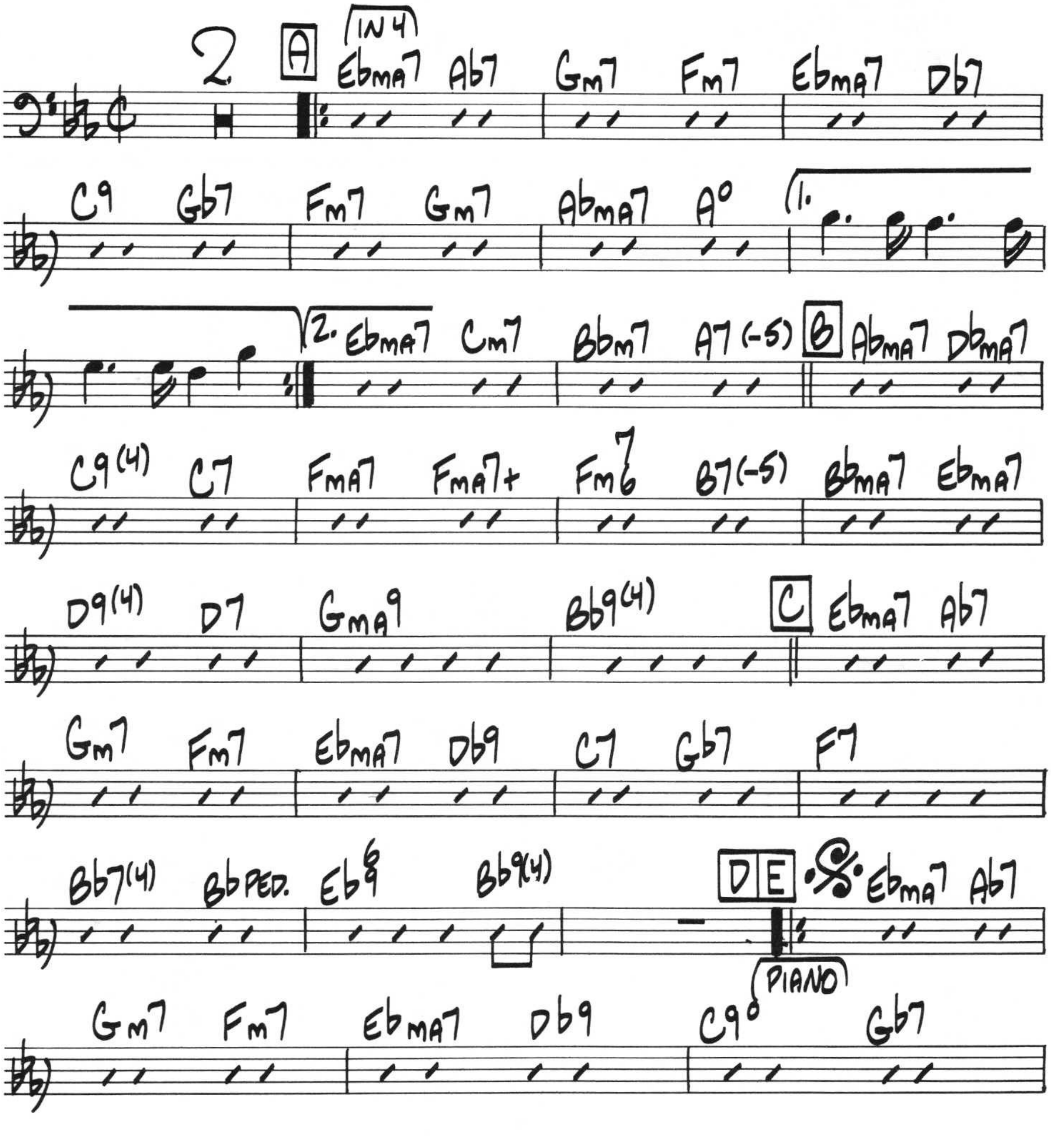


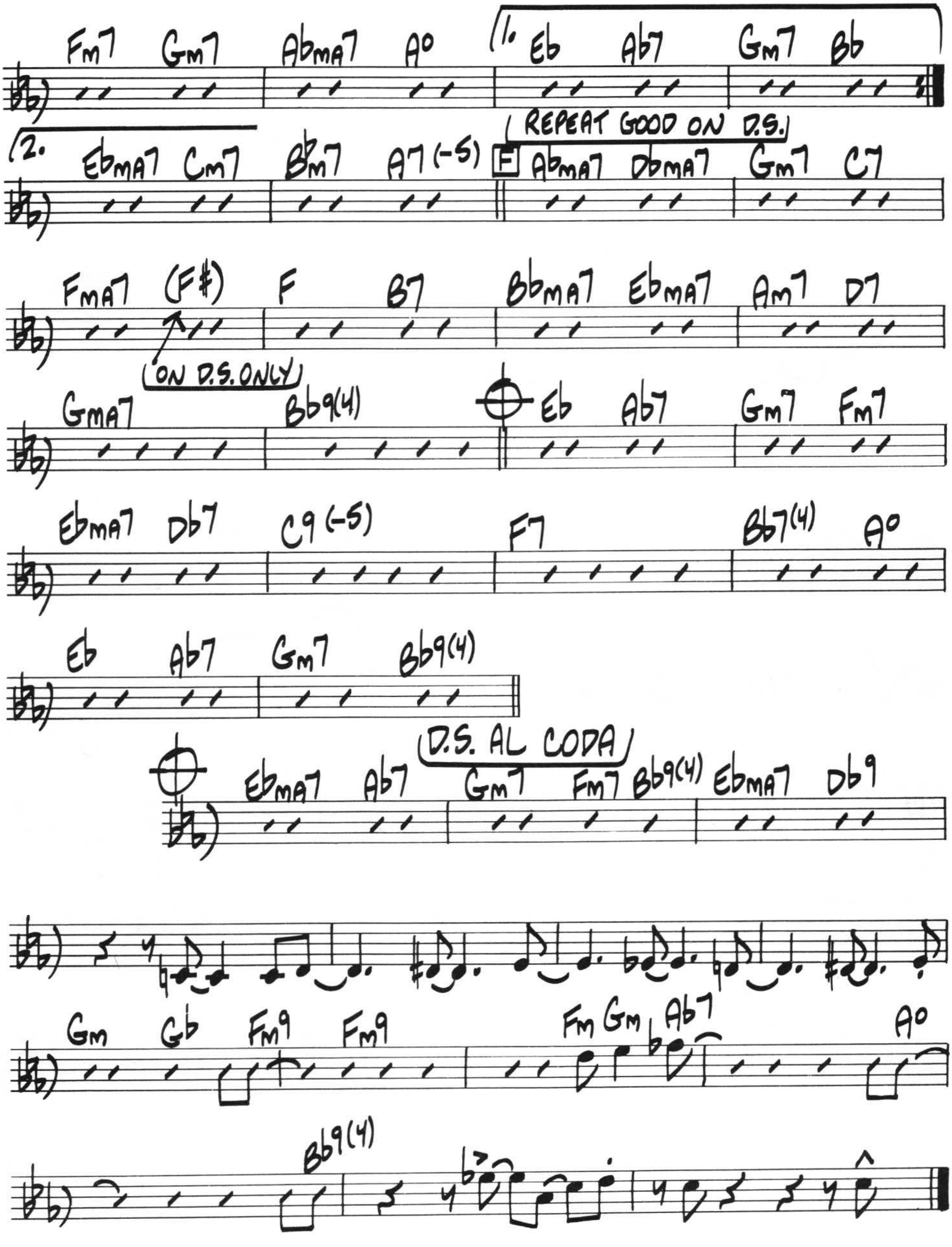

SOLO
C
C
C
F
Em7
Dm7
G7
G7 (4)
Cma7
WALK
Dm
G7
Fm6
D
Em7
Eb7
Abma7
Fm7
Dm9
G7+
Cma7
A9o
Dm7
G7
E
Cma7
ENSEMBLE
F
Em7
Dm7
Ab7
G7
C(+6)
Cma7
Dm
G7
G7
Dm
Db
C
Bb7
A7
Dm7
Fm
mf
mf
mf

SIDE 2, TRACK 4

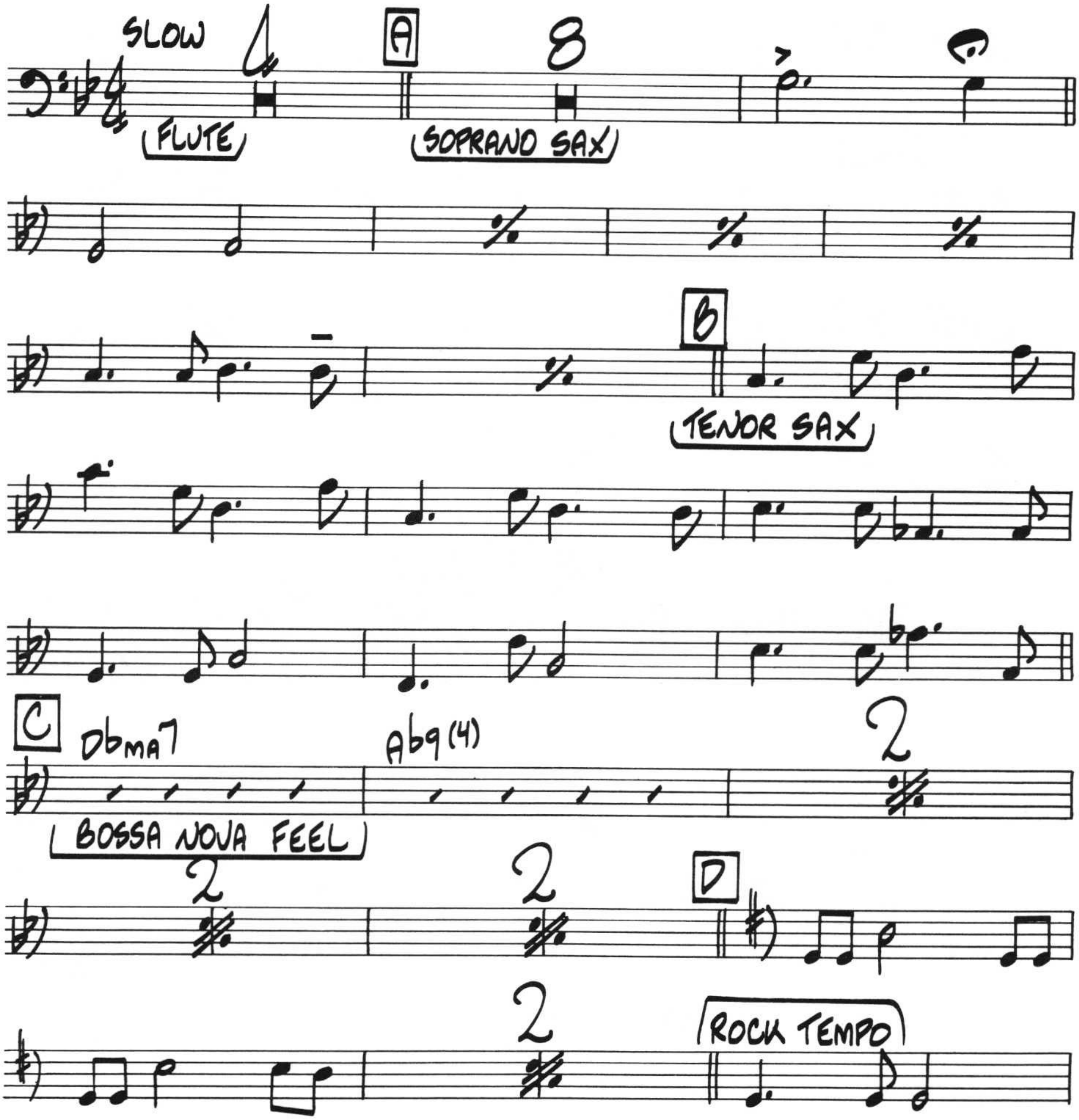


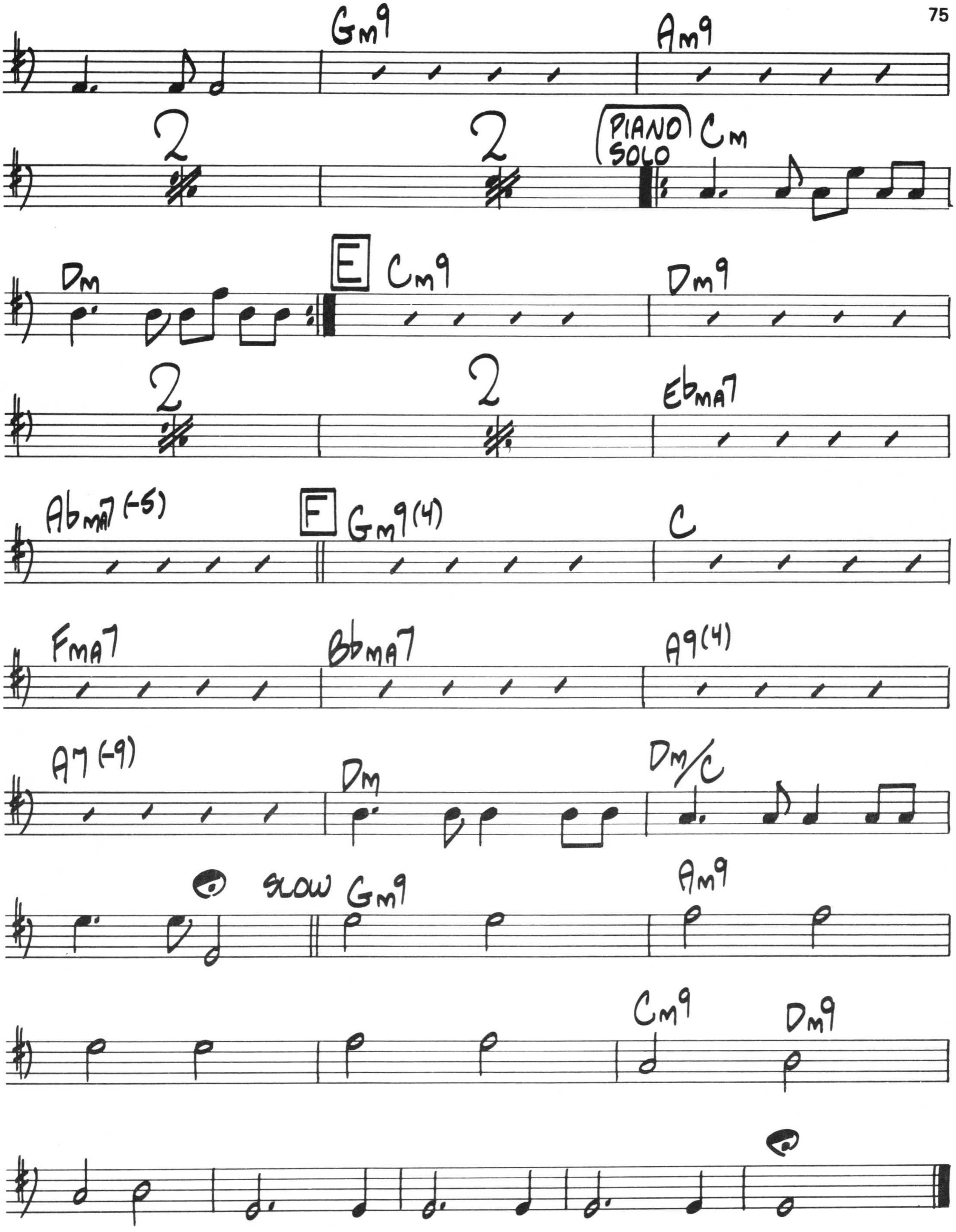
SIDE 2 TRACK 5


2
A
(IN 4)
EbMA7 Ab7 | Gm7 Fm7 | EbMA7 Db7
C9 Gb7 | Fm7 Gm7 | AbMA7 A° | 1.
2. EbMA7 Cm7 | Bbm7 A7(-5)
B AbMA7 DbMA7
C9(4) C7 | FMA7 FMA7+ | Fm6 7 B7(-5) | BbMA7 EbMA7
D9(4) D7 | GMA9 | Bb9(4)
C EbMA7 Ab7
Gm7 Fm7 | EbMA7 Db9 | C7 Gb7 | F7
Bb7(4) Bb PED. | Eb 6 9 Bb9(4)
D E
EbMA7 Ab7
(PIANO)
Gm7 Fm7 | EbMA7 Db9 | C9 Gb7


Fm7 Gm7 Abma7 A°
1. Eb Ab7 Gm7 Bb
2. Ebma7 Cm7 Bbm7 A7(-5)
REPEAT GOOD ON D.S.
F Abma7 Dbma7 Gm7 C7
Fma7 (F#) F B7 Bbma7 Ebma7 Am7 D7
ON D.S. ONLY
Gma7 Bb9(4)
Eb Ab7 Gm7 Fm7
Ebma7 Db7 C9(-5) F7 Bb7(4) A°
Eb Ab7 Gm7 Bb9(4)
D.S. AL CODA
Ebma7 Ab7 Gm7 Fm7 Bb9(4) Ebma7 Db9
Gm Gb Fm9 Fm9 Fm Gm Ab7 A°
Bb9(4)

SIDE 2, TRACK 6




Gm9
Am9
2
2
PIANO SOLO
Cm
Dm
E
Cm9
Dm9
2
2
Ebma7
Abma7 (-5)
F
Gm9(4)
C
Fma7
Bbma7
A9(4)
A7 (-9)
Dm
Dm/C
SLOW
Gm9
Am9
Cm9
Dm9